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PRIMARY EDUCATION

A Monthly Journal for Primary Teachers

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EVA D. KELLOGG, EDITOR

THE great-souled prima donna, Parepa, when told that another new singer had appeared in the field, exclaimed with genuine fervor, "I am very glad. There cannot be too many good songs in the world."

"What, another educational journal!" Yes, there cannot be too much efficient aid and warm-hearted, sympathetic help for the teachers of little children. The primary teachers of America have earned in the last ten years an enviable reputation for willingness to listen to suggestion for loyal obedience to direction often ill-advised, and for a growing skill in conquering the difficulties of their position that give them the place of honor in the teaching ranks.

Everything is expected of primary teachers of to-day and nearly everything has been asked of them; and while the doctors have been arguing as to the *how* these things were to be accomplished, these teachers have gone steadily on, bringing to the puzzling questions of the hour, their natural aptitude for teaching, their motherly instincts toward the children and their intuitive sense of the fitness of things, and have practically solved many of the hardest problems of their special work while yet the educational chiefs were sitting in council.

With a full recognition of the worth and needs of primary teachers, and with an earnest desire to bring to them help and good cheer, the new craft, PRIMARY EDUCATION, launches confidently forth into the ocean of educational journalism, amid the hearty congratulations and best wishes of its many friends.

Destined for the same port as the old and stately ships that have successfully braved the fortunes of the sea, it dips its colors in respectful courtesy and proud recognition of their wise seamanship which holds valuable lessons of experience for all who follow.

PRIMARY EDUCATION will not seek new routes, because they are new, nor turn aside from old channels because they are old, but always through shadow and sunshine, its single aim and purpose will be to gather treasure for the faithful teachers who will in turn bear it to the little children. To these teachers, everywhere, we extend a cordial greeting and a "Happy New Year."

The approaching exhibit of the work of the school children of America at the World's Fair, will afford the teachers of the primary schools an opportunity to show a degree of moral courage that seldom comes to them in their professional work.

The temptation to send work that has been "fixed up" and polished till it does not represent the average results of the school-room will be well-nigh irresistable. "Other schools are doing it, and our principal will accept no other," said a conscientious teacher the other day, with a troubled look, "and what can *I* do?" Ay, there's the rub; how can any single teacher stand against the strength of the popular current that is sweeping along the different grades with a selfish ambition to excel others?

If the exceptional pupils are to be selected to manufacture work for the occasion, the original design of the international display will be wholly lost. At a national exhibit of children's work at Saratoga, a few years ago, a distinguished kindergarten leader, after surveying the thousands of rainbow-colored specimens of primary and kindergarten work, stood mournfully in the midst of it, asking, "*Where is the work of the children.*"

There is danger that this question can be justly asked at the Chicago exhibit of primary work. Who has the courage to send the every-day scraggly lines of the little chubby fingers that did their best and all that could reasonably be expected of them?

With a mingling of pride and pleasure that belongs to the occasion when the guests are summoned to a daintily-spread feast, the readers of PRIMARY EDUCATION are asked to pause a moment and note a few of the many good things between these covers.

We hope the choice engraving upon the first page has already won your admiration. Though an ideal picture it is yet real — photographed from the school-room. It is full of suggestions for the primary teacher, the artistic, home-like surroundings of the children; their interested, unstudied attitudes; the position of the teacher; and the poem she is writing, are all full of meaning.

In the increasing interest in physical culture, teachers are in danger of working mechanically, and thereby injuring the children for lack of an intelligent physiological basis for their work. It is our good fortune to have secured Miss Hope W. Narey, Director of the Durant Gymnasium, Boston, and a leading authority in this work, to give a series of articles under the title of "American Progressive Gymnastics," which will instruct in principles while directing a systematic practice. Mrs. Cutler, a former director of Manual Training in Boston, and author of *Primary Manual Training*, will give an illustrated series of sewing in the three primary grades. Miss Anna Hill, who won laurels at Martha's Vineyard last year, will tell how to teach

writing to the little folks from month to month. Mrs. Kelly, author of "Leaves from Nature's Story-Book," will give the best methods for bringing Nature into the primary rooms. "Legends from Norseland" will be told by a fascinating writer, and illustrated especially for this magazine by a talented artist. Dr. Mara L. Pratt will be welcomed each month. "Jack-Knife Carving in Primary Work" will be given by Miss Kilbon of Springfield. This is the first time this kind of manual training has been attempted in primary work. Some leading city will furnish an exhibit of primary work in each issue — Worcester, Mass., this month, and Colorado the next. Besides these serial specialties, there will be fresh articles from the best writers, reported lessons, and everything that special effort can bring to teachers. In addition to the printed matter, large, detached pictures for language work will be published as supplements in each issue.

The Individual and the Class.

The recognition of old truths and re-phrasing them in the language of the hour, marks the progress of educational advancement. Nobody would have denied in all these later years when "the grade" and "the class" have been practically worshipped, that the "individual" was not of a thousand times more consequence than "the class;" yet the working out of that self-evident fact has always been a "minority report" ignored by the mass of educational people.

That John was a dull boy with but a year or two of school ahead of him has been only a source of annoyance to the teacher, since he must be counted as one, and thus bring down the "class average" by a fraction or so, and rob her of a shade of glory in her examination reports. The teacher was not to blame. That was the official standard of success, and teacher-like, she submitted with a do-or-die heroism.

But John has suddenly sprung to the front and is the hero of the hour. John and the other boy — the bright one who has been held back to keep step with his grade — these are the representative factors of the problem of delayed justice to the individual pupil.

What stands in the way? The ethical sentiment of the matter is a popular one. The pulpit, the pews, and the press say *Amen*. But there *are* lions at the gate that call for herculean action to remove, before even the most enthusiastic teachers can find a way to reach desired results.

So long as a single teacher is compelled to have sole charge of sixty, fifty or even forty pupils, just so long will the individual care she may wish to give be a practical impossibility. The first step in the "Cambridge experiment" was to provide for an increase in the teaching force and a change in classification to group children deficient in certain subjects for special instruction. Some similar arrangement that shall reduce the number of pupils to each teacher is the only condition on which individual teaching can reasonably pe expected.

Let the demand for the study and care of the individual go on. Let gatherings of teachers everywhere echo it as a war-cry, for in this way only can public sentiment be created. In the meantime, let not the over-crowded teachers be blamed because they are able to respond only in spirit.

The Gospel of Froebel.

By Lucy Wheelock, Principal Chauncy Hall Training School, Boston.

THE gospel of Froebel is an echo of that first proclaimed more than 1800 years ago.

Its first utterance was in song which Froebel made the language of the kindergarten. Its message was salvation to the world through the advent of a child. The wise men of that time hastened to pour out their treasures before the child, and the wise men of to-day are those who see that in dedicating to the service of childhood their wealth of culture. Their treasures of wisdom, they are helping to bring the reign of peace and good-will by training the human being to the free and harmonious use of all his powers. All evil in the world, anger, strife, envying, is only a form of misdirected energy. All misery, poverty and its train of woes, arises from unused powers. The ferment and restlessness of those whom we call "the masses," may be traced to unsatisfied, unemployed energies.

"Happiness consists in virtuous energies," said the wise Aristotle more than two thousand years ago. From the dawn of life the child displays the workings of an inner activity. Whether this activity is to become a productive or a destructive force depends on the direction given it in the early years of childhood. A tremendous force is here. The teacher is to make the channel through which it may flow to its true end. Whether it shall turn mill wheels by the way and so minister to the needs of man, or whether, unguided and unbounded, it spread devastation and ruin around, depends on the width and depth and direction of the channel.

The fundamental thought of Froebel's gospel is this: —

The child's development is to take place through the wise direction and employment of his self-acting. This activity takes the form of play. We recognize the truth of this at once in the physical realm. Any organ of the body which is unused loses its power. Activity is the law of life here, and exercise is necessary for growth. The exercises which Froebel gives to strengthen and develop the physical man are never the set, mechanical gymnastics which rob the so-called "physical culture" of much of its value. They never partake of the character of a military drill; but in his fancy the child roams in green fields, and dances along with the stream. He swims and dives with the fish, he soars with the butterfly, and like the birdling flies through the sunshine and seeks a soft nest for repose. He, too, this happy kindergarten child, hears with the poet the song of the brook, aye, and joins in the song, and he pours forth notes of joy with the bird whose movements he represents.

By all these representations the body gains in strength, grace, and elasticity, and who can doubt that the little one has gained also something of the joy of "him, who in the love of nature, holds communion with her visible forms," and that sometimes, later, when shades of the prison house have closed about the growing boy, she may glide into his darker musings with a mild and gentle sympathy that steals away their sharpness ere he is aware.

The kindergarten offers this hint to the school. In the calisthenic and gymnastic exercises substitute life for mechanism and you have infinitely increased the value of the training. It is as easy to represent the branches of a tree as to follow the order, "*arms, outward fling*;" the one satisfies the child's play instinct, the other compels an enforced exercise which

may be profitless. To play at gathering cherries from a tree is much more interesting than to follow a command, "*rise on the toes.*" May not this thought of representative play help to the solution of the much vexed question of the free recess? The kindergarten play is free play, just as the stream is free to leap over rocks and fall in wanton playfulness in feathery flakes of foam; but it is always within bounds. The kindergarten simply opens the channel for the flood of childish joy.

"The first task of education," says Froebel, "is to make the child acquainted with objects of the material world which constitute the basis of the abstract." Every where about him the child sees the results of the wonder-working finger of the Creator, and of the busy hand of man in the realms of industry and art. To become intelligent, to take possession of the wealth which falls to his inheritance as the heir of all the ages. The child must learn the laws and life of nature; he must be introduced to the industrial and artistic world of man, by the products of which he is surrounded.

By actively representing in his plays various processes of manufacture, the various trades,—a door is opened to the wonders of the industrial world.

In furnishing the course to be pursued with young children Aristotle wrote: "Their playful amusements ought to be in general imitations of those serious transactions in which they will be concerned when called to the business of life." By imitating "the serious transactions of life," the child becomes attentive to the work of the world going on about him. A bit of cloth possesses a certain new interest for a child who has been a weaver and a cotton picker, may be, and a cotton planter in his play. The bread certainly becomes sweeter to the child and he keeps a true thanksgiving when he has been himself a ploughman, a sower, a miller and a baker, and learns what has gone into the making of his bread.

Do you wish to lead to observation of wind and weather, to lay the foundation for future scientific investigation? Let the children make their own calenders, *do* something themselves in making the record of the day, and you have opened eyes to *see*. The succession of seasons and the characteristics of the different months may be brought to a child's notice in this way.

Is it number you are to teach? Do not waste your patience and the child's energy by attention to mere arbitrary signs. But bring things, and let the child *do*. The building blocks, the folding squares and circles of the Kindergarten furnish material adopted to the tangible presentation of number concepts. "Do but consider this," said Rousseau, "that a child will learn more from an hour of work than from a day of explanation." As a guide in the direction of a child's activity Froebel takes the history of race development. He says: "In the development of the individual man the history of the spiritual development of the race is repeated, and the race in its totality may be viewed as one human being in whom there will be found the necessary steps in the development of the individual man."

The genius of one man, not by a flash, or what is called inspiration, but guided by love of his kind, which fed his thoughts as only love can do, discovered the method which enlists the co-operation of the child in the great work of his own unfolding,

—Mrs. Horace Mann.

The Love of the Beautiful in Children.

By Katherine Shattuck, Pratt Institute, Brooklyn, N. Y.

CHILDREN are but embryonic men and women, and it is well to remember that the foundation work of the whole man and woman must be laid securely and well in childhood.

We find in our own natures an inherent love of the beautiful. What this beauty is, we can not define; we only know its effect on the soul. What is it that fills the heart with joy, so sweet that it is almost a pain, when listening to beautiful music, gazing at a fine sunset, or studying a real work of art. That indefinite thing we call beauty holds us in its grasp, and we stand dumb with admiration. We are conscious that there is something in our own natures that finds its corresponder outside ourselves, that the demand will be supplied if we have eyes to see, a mind to comprehend and a heart to appreciate.

This power, oftentimes lies dormant, and the individual is robbed of his birthright. What and how much he has lost, no one can compute.

O could we realize what a wonderful mechanism the child mind is, the careful training it needs, the many directions in which the groping soul is seeking to find its way, we would study ourselves and the child also, most reverently and carefully. We must study ourselves to know what the demands of our nature are, and study the child to know how to meet the demands, then arrange and present the thoughts to them, that they may have right conditions in which to grow and develop.

If we recognize the fact that beauty in one form or another is a necessity of our nature, we also acknowledge that the same necessity exists in the child and there must be a way of meeting it.

How shall we reach the child and not only teach him the prose but some of the poetry of life? In passing through the part of a city a short time since the question was asked, "How can these children appreciate the beautiful when there is nothing in their surroundings to out them." The reply was, "It must come from the schools."

The primary school, where the minds are plastic, easily led, and responsive to the loving and delicate touch of the teacher, is the place where the principles of art and beauty may be firmly placed.

There is much in surroundings, school buildings and schoolrooms should have in them elements of beauty. A room may be made bright and cheery by plants and flowers and a few well chosen pictures. It is not multiplication of objects that makes a room beautiful. Simplicity is one characteristic of beauty. It is easy to be complex; it is difficult to be simple, for simplicity is not the result of ignorance but knowledge valued after long experience and many attempts.

The teacher has an untold influence in the schoolroom. If she has the right spirit, her daily life before the children is a beautiful expression, the tones of the voice are sympathetic, her manner is sweet and gentle, and the children feeling the beauty of character, will unconsciously be influenced by it.

In the various directions in which the children work no one is more important than form study. Here is the basis of art education and the opportunity to develop and cultivate the sense of beauty. We must not look too eagerly for results for expression will be crude. There may be a constant contact with something which is beautiful and this will bear fruit sooner or later.

We make the beautiful in our homes and much of the comfort of living depends upon our appreciation of good form, harmony of color and pleasing arrangement. The elementary preparation for this begins in the primary school. The mind of the child is constantly developing and forces both within and without are carrying forward the process. Ideas are received through the concrete. How important that the forms chosen should be the best. It is not enough that children should have objects to study, they do not fulfil the purpose if they are not beautiful.

In the modelling of clay, the teacher may lead the child toward those objects that have artistic value, and can discourage all attempts to paint clay or decorate it with ribbons or in any way not consistent with the material, showing the children the beauty of fitness and of truth, falsity and artificiality have no place here.

An abstract curve means nothing to the child but when he sees it as a part of a vase form, he has something to grasp. He may not be conscious of its beauty but there will be an unconscious ideal lodged in the mind to be woven into tangible expression, later.

In the arrangement of tablets opportunity is afforded to illustrate rythm, repetition, balance symmetry, that which makes beauty in a design.

Beautiful color may be taught by well selected material and by nature. There should be judicious direction without theoretical teaching. Again, as in the study of form, the child must come in close contact with color itself.

We plead for good and abundant material in the primary schools, in order to build up standards of beauty, for if art means anything it means the development of this love of the beautiful which is common to all.

Impressions received by the children at this early period of life are so strong that training in the wrong direction can never be counteracted. A mistake now is the mistake of a life time. May those of us interested in this broad subject carefully consider the ways and means of reaching the children and be sure that we are striving to bring beauty into our own lives and the lives of others.

The surroundings of childhood, the scenery upon which the young eye opens and is accustomed to dwell, the garden flowers, the spreading meadows, the blossoming orchards, the shady groves, the purpled hills, the flowing river,— all give shape and color to the soul. Had Shakespeare been reared in the streets of London his imagination would never have given birth to those beautiful images glowing with the charm of the English landscape. Had Burns spent his childhood among the snows of Greenland, he never would have sung of the "Wee, modest, crimson-tipped flower." "Thanatopsis," and "The Evening Wind," were born in a poetic mind fed with the sweet influences of rock and wood and flowing river. The intangible influences of beauty enter into the human soul and shape it to "finer issues" of thought and feeling.

The element of beauty breathes of the spirit of purity and refinement which insensibly flows into the human soul and moulds the character. The mind that is susceptible to the beauties of nature and art naturally turns away with a feeling of disgust from all that is coarse and vulgar, and seeks companionship with the refined and elevated.—*Supt. Brooks, Phila.*

Close to the Heart of Nature.

By Mrs. M. A. B. Kelly, late of State Normal School, Albany, N. Y., and author of "Leaves from Nature's Story Book," etc.

"I grew up in a region of blue fringed gentians without even seeing them — blind to everything; and I pity such children!" — *Extract from a letter.*

There is a whole volume in the above statement. I, too, pity such children. But what if such children eventually become *teachers* of children, in the line of Natural History? Then, there is a double cause for pity; for no matter how faithfully, how conscientiously they toil, ten chances to one it is up-hill work. As a general thing, the most successful students of nature began their researches before they knew that they were students; as to the time when such researches should begin, there can be no fixed period.

A child should be made acquainted with the structure and with the habits of the flowers that bloom along his way, before he has ever heard anything of the science of Botany; he should be taught to look upon the ant, the bee, the butterfly, and other insects, as his busy neighbors, who, like himself, were created with a special work to do; he should become interested in their origin, their growth, and development, long before he is called upon to decipher the meaning of the hard, polysyllabic word "Entomology." This knowledge so easily and so unconsciously acquired, becomes the basis of future investigation.

The study of Natural History is the study of Nature's great picture-book; and as the child is ever fond of pictures, what is easier than directing his attention to the wonderfully illustrated pages of Nature's great volume? Leaf and blossom, stone and shell, winged insect and crawling worm, each, alike, teach a lesson that bears a lasting impression upon the susceptible nature of the child.

The time has been when it was pretty generally understood that the study of the classics and the pursuit of mathematics were the main sources of mental development. There is no doubt that these branches are essential agents of strength and of culture. But what does the study of Natural History do for the student? Is it not broader in its range, more helpful in its province, and does it not tend to a higher development than that of mere technical knowledge?

In the study of the works of nature, habits of observation are developed to the highest degree; for at every turn the student receives a new impulse, a new spur, as it were, to investigation. He examines, remembers, compares, deduces; and from the fulness of his heart and of his mind, he cannot fail to impart to others a large proportion of that which affords him so much enjoyment. In the school-room this delightful study is the offset against the tedious routine of the day; and there is nothing that so quickly arouses the interest of a child as this subject, when presented in an attractive form.

I have seen a school of forty pupils, or more, set themselves enthusiastically at work examining the embryo flower bud of the horse-chestnut tree. I had only to say to them "Children, what do you think I found in the very top-most bough of a horse-cheetnut tree, the other day?" In a moment, eyes and ears were all alert.

Then I explained to them that away up in the top

of a tall tree I discovered a wee cradle, rocked back and forth by the winds; that I found, snugly tucked inside of the cradle, a mite of a pink baby, carefully wrapped up in a soft, white blanket. That very day, every horse-chestnut tree in the neighborhood was visited, and on the following morning my desk was literally covered with shining flower-buds. On opening them, what did the children discover? They found that the queer, little wooden rocker was formed of scales or tiles, placed one above another; and that it was so completely covered with a thick coat of varnish that neither cold nor moisture could possibly affect the helpless occupant within. Upon removing a portion of this tiled cradle, sure enough, there was the pink baby-bud safely wrapped in its soft, white blanket!

Miss E. M. Reed, Principal Training School, Springfield, Mass.

Let us see if there is any advantage to be gained in a lesson given in this way. First of all, the child is taught, right here, to believe in, and to trust the Protecting Care that has surrounded the helpless baby-bud with its strong, outside covering, and its soft, warm blanket, till it should reach the time of its full development. Again, he perceives and feels the beauty of the sentiment involved in this treatment of the subject. His imagination is quickened, and he is half lost in a happy reverie, as he contemplates the sleeping baby-bud, lightly swinging to and fro, rocked by the restless winds that seem to sing a plaintive lullaby among the branches. He feels the vibration of a new chord throughout his entire being, as he is thus unconsciously brought into a close and mysterious sympathy with nature. A lesson of this kind may be carried even farther with profitable results.

The children may learn that the tender baby-bud, plucked so ruthlessly from its home in the tree, must of necessity perish for lack of food. And the figure may be still farther carried out, by explaining to them that its bottle of nourishment (the sap) was left in the bough of the tree on which its cradle rested. This leads up to an easy explanation of the manner in which sap helps to nourish and support plant-life. And is it not a much pleasanter way of teaching the subject, than holding the child down to the dry details of a text-book? Not but that the text-books are useful when the proper time comes for the study of them; but the basis for building must be laid first. It is to be remembered, however, that the teacher who makes this form of presentation a success, must herself be in love with the subject.

If the poor children must multiply, divide, add, and subtract; if they must commit to memory hard, unpronounceable geographical names; if they must go through a certain mechanical routine in order to complete the prescribed course for promotion, do let us, in the name of pity, vary their exercises, by an occasional glimpse of the wonderful world of beauty outside the school-house walls. It is the most natural thing in the world for children to study nature. Encourage them to make collections of whatsoever pleases them best and behold the result! Ferns and flowers soon make the school-room look like a summer garden. Cocoons of various kinds will be gathered from the fences and from the trees; and after long and patient waiting, the children will have the satisfaction of seeing the new-born moths emerge from their self-made shrouds, and fly away on gilded wings!

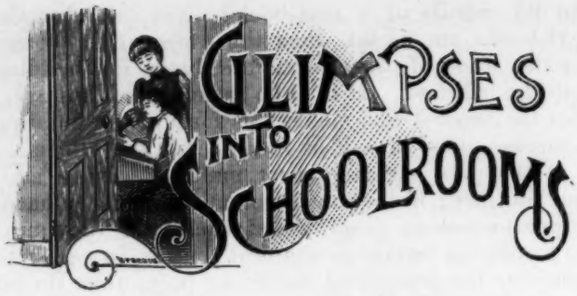
Let the teacher but point out to her class the difference between limestone and quartz, between clay concretion and sandstone, and it will not be long before they will add their testimony to the testimony of the rocks and every desk and draw of the school-room will be turned into a cabinet of mineral specimens. And there is much to be gained by this; for many times the natural bent of the student is determined by the collection which he contributes to the general store. More and more decidedly does the natural bent of his mind become developed, until finally, a new thinker, a new investigator, is added to the world of science. But best of all, he becomes a live teacher of the subjects that have opened up to him such a world of wonder and delight. He cannot enjoy it alone, he *must* impart it to others.

Every child should be encouraged to carry about, in his pocket, a small hand-lens whose magnifying power is not less than fifteen diameters. By this means he gains what is much better than simply second-hand knowledge. Then, too, in his frequent investigations of flower and insect-life, he soon overcomes the silly aversion so common to even many grown people, that causes them to scream with terror, at the sight of a "hideous bug." Finally, it is a matter of congratulation, that teachers, everywhere, are seeking earnestly to make themselves better acquainted with subjects pertaining to Natural History; and to all such, we most sincerely say God speed.

It is a delicate, difficult, inconceivably important task to form intellects and characters which are as yet in the chaos of blameless ignorance and innocence; to prepare the soil for the seeds of all worthy ambitions and attainments; to convey knowledge to intelligences which furnish, as yet, almost nothing to appeal to in the way of association — which have, as it were, no mental landmarks to go by.

"What hast thou for thy scattered seed,
O Sower of the plain?
Where are the many gathered sheaves
Thy hope should bring again?"
"The only record of my work
Lies in the buried grain."

— Julia Ward Howe.



RING! RING! RING!
A welcome to the bright New Year!
Life, Hope, Joy,
On his radiant brow appear!
Hearts with love are thrilling,
Homes with bounty filling,
Ho! ye wardens of the bells,
RING! RING! RING!
Ring for Winter's bracing hours,
Ring for birth of Spring and flowers,
Ring for Summer's fruitful treasure,
Ring for Autumn's boundless measure,
Ring for hands of generous giving,
Ring for vows of noble living,
Ring for truths of tongue and pen,
Ring, "Peace on earth, good-will toward men."
RING! RING! RING

Square Measure the First Year.

Outlines of a lesson given by Miss Schüssler, in New York College for Training of Teachers, New York City. [Reported by E. D. K.]

THE children, who had entered school for the first time last September, were seated with their teacher at a low primary number table checked in inch squares. Children are each given one square tablet.

Please place your squares one inch from the side of the table. Tell me something about your tablet, Ralph.

"My tablet is square."

(Children were asked to tell "stories" about the tablet which were designed to bring out the dimensions — how long — how wide.)

Touch the edges of the square. Tell the number of edges of the square.

"The square has four edges."

"The edges of the square are all equal."

"Tell the length of the upper edge, the lower edge, etc. (The children measure their tablets by the square on table.)

"My tablet is one inch on every side."

Then we will call this tablet a one inch square.

I am going to give you some things from my box now. (Gives out squares of velvet, carpet, silk, cambric and oil-cloth.) Tell me what you have.

"I have a square inch of velvet." "I have a square inch of silk." "I have a square inch of carpet."

(Teacher gives each child a two inch square tablet.) Put this tablet two inches from the table. Take enough one inch tablets to cover this new tablet I have given you. (Children lay on four inch tablets.) How many square inch tablets did you take to cover your two inch square?

"I took four one inch tablets to cover my two inch square."

You may fold and tear your two inch square (yellow paper,) to show me how many tablets you used to cover your two inch square. (Children fold and divide paper into four square inches.)

In our two inch square how many square inches?

"I have found four square inches in my two inch square."

"I have a little box at home two inches square. How many square inches will it cover?

A doll's table top is two inches square. How many square inches on it? (Take tablets if you please, to find out.)

"The table top is four square inches large."

(Teacher gives each child a bright colored three inch square.) Find out by laying on tablets, how many square inches there are in it. O, one boy has found out without using tablets, I am glad of that.

"My paper has nine square inches."

(Teacher pours a quantity of tablets of different dimensions upon the table.)

You may take a one inch square; a two inch square; a three inch square. Now test these by the table, and see what you have. Tell me what you have.

"I have a one inch square."

"I have a three inch square."

Edith, give George a square inch of wood. Ralph may give Reginald a two inch square of silk. George, what can you give to me? Annie may hold up a three inch square. Mary may hold up a four inch square. Each of you may hold up the right hand; touch together one square inch on the table. (Many of these directions were given for review and drill.)

The strong points in the lesson were these: The children and teacher were all quietly seated at ease. Children were not writhing in all sorts of positions to convince the teacher they were agonizing with interest.

There was abundance and variety of material, pleasing to the eye.

The teacher was free from nervousness and not possessed with the idea that she must put those children in a fever of nervous anxiety to quicken their mental activity. They were allowed time *to think* and *to do*, and none were criticised, but when one did very good work he was commended.

The attention of the children was perfect. They were having a "good time," and never dreamed they were passing with bold, easy step along the uncertain pathway where lie in wait such puzzling questions as:—What is the difference between two square inches and two inches square?

Review Drill in Form.

By MAY PALMER, New York City.

(For Second Grade Pupils.)

ONE day, a little girl who was in my class came to school, and she brought with her a box, something like a note-paper box. When she opened it, it was full of envelopes, and each one had the name of a little girl in the class written on it. There was one for me too, and when I opened mine and read it, what do you suppose I found it was?

"An invitation to a party."

Exactly. The little girl's mamma had said she might have a party and ask every little girl in her class. Now, this afternoon you may have a party, and invite all the people in one class to come. You will have to tell me their names, so that I may write the invitations properly. When the little girl's party was nearly over, a man came along with a big box, a queer looking thing, that stood on three legs, and it had something like a big eye up above. Oh! you know what it was for, Elsa? Well, what did the man do with it?

"He took the children's pictures."

Yes, and after all the people have come to our party, we will take their pictures. You may invite to your party all the people who belong to this class: (writes on board)

Plane Figures.

Genevieve, what must a figure have to belong to this class?

"It must be a figure that has length, breadth, and no thickness."

May you invite a cube, Katie? "No."

Why not? "Because it has length, breadth, and no thickness."

Come, show me a cube, Katie? Show me its length. Its breadth. Its "no thickness."

"It *has* thickness."

May it come then? "No."

Why not?

"Because it has length, breadth, *and* thickness."

May a cylinder come, May? Why not? May a cone come? Tell me some others that may not come. Now we have said a great many that may *not* come. Tell me, Jessy, one you would like to have come.

"A square."

If I were to take its picture, Ellen, how would I have to draw it? "You must make it have four equal sides and four right angles."

I will draw one side four inches long. How long must I draw the other sides? How many right angles must I give it? We will write her name under her picture. What is her name? (Draws square and writes the name within.)

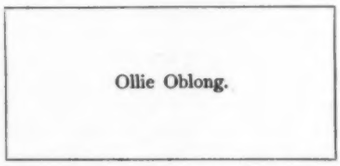
Who is the second little girl you are going to invite?

"The oblong."

How shall I make the oblong's picture? "With two equal long sides, and two equal short sides."

I will do just as you say. (Draws rhomboid.) Is that a picture of an oblong? Why not? "She forgot to say that it must have four right angles."

Yes, May's picture was not a good one. How will this do? (Draws oblong and writes name.)

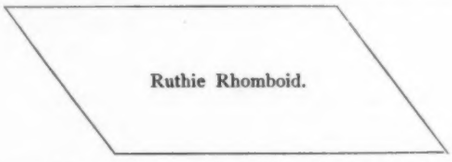


Show me the two long sides? The two short sides? The right angles? Who is the next to be invited, Josie?

"The rhomboid."

How shall I make its picture? "It has two equal long sides, two equal short sides, two acute, and two obtuse angles."

You have described its picture so well, I can't help making a good one. (Draws rhomboid and writes name.)



Now we have written this little girl's invitation. Who comes next?

"Miss Rhomb."

How shall we recognize this young lady, Elise? "She has four equal sides, two acute and two obtuse angles."

Watch and see if this is a good way to draw a rhomb.

"I think that is a square on its end."

Why isn't that a square, Jenny? "I think it hasn't any right angles."

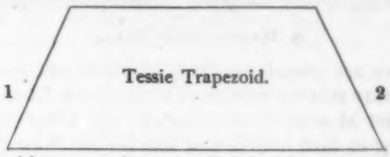
I will put a right angle over this angle and see. Is this a right angle, children? "No, it is obtuse."

Then this must be a rhomb, according to Elise. Who is coming to the party next?

"The trapezoid."

How would you make one, Mary? Don't know? Try. How many sides has it? "Four, and they must not all be equal."

No, that is true. But what must we say about two of its sides? "They must be parallel."



Are the sides 1 and 2 parallel in the picture? "Yes." Are they? What must be true of parallel lines? "They must be the same distance apart." Try those two. Show me where they are farthest apart? Nearest together? Now, why will not my picture do for a trapezoid? Tell me again what it must have?

"It must have four sides and two of them must be parallel." Then my picture is right? "Yes."

"I am afraid our other visitors will get tired, the little Miss Trapezoid has been so long coming. Who has the next invitation?

"The trapezium." (Similiar questions developed the definitions of this and succeeding figures.)

What do we call all the people who have been invited so far? To what class do they belong?

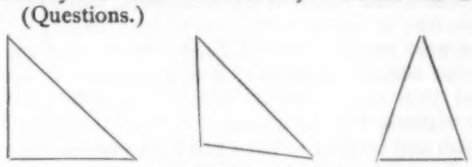
"Plane figures."

What family do they belong to in that class? "To the quadrilaterals." Why do they belong to that family? "Because they have four sides."

Draw in the air a quadrilateral, slowly, and I will try to guess what some of you are drawing. Genevieve, you are drawing a square, are you not? How did I know? Draw a square in the air, all together. Draw a rhomb in the same way. Whom shall we ask next, Mary?

"The triangles."

How many are there in that family? Name the different ones? (Questions.)



The little Triangle girls.

Now we have invited all the quadrilateral family, and all the triangle family. These are the straight line figures. We will leave the curved line group till another day. Who are they?

"The circle, semi-circle, crescent, oval and ellipse."

The following suggestions as to modeling are given by Dora Pearce, principal of a London kindergarten.

A candlestick is a very pretty and even useful object, and is very popular with the children.

I always promise a real candle to take home with the candlestick, and if they are allowed by "mother" to light themselves to bed, great, indeed, is their delight.

Begin this object by making a flat rounded slab between five or six inches in diameter. Of course the shaping of the edge must be determined by the candlestick we are copying.

When this is done, make a cylinder about two and a half inches long, or as long as the model, and hollow out the centre about half way down. Place this on the slab, or flat part of the candlestick, and through the middle of the clay left in the other *unhollowed* half, run a small stick, which firmly fixes the cylindrical part of the candlestick to the other part — that is, the slab.

The top of the cylinder will already have been turned out vase-like. Any little markings by way of finish must be done last, and a handle can be added or not, as the teacher prefers.

Talks with Primary Teachers.

By Sarah L. Arnold, Supervisor Primary Schools, Minneapolis.

A Happy New Year.

HERE we are already entering upon it, and it seems but yesterday that we welcomed the children back to school, the first Monday in September. It is not a bad fashion, stopping to turn over a new leaf for the New Year,—the looking back to read the meaning of the past and gather its lessons, and the looking forward with the courage of new resolve. Let us take time to think before we step into the new year's work, and see if we cannot lay aside some of the burdens which have weighed us down heretofore, and find some scroll which shall prove a guide to us on our way. And if we should find ourselves clinging to our impediments, and forgetting to read our scroll, let us remember that "every day is a fresh beginning."

"What Shall I Do?"

was the question asked by a young teacher when her school was in a tangle. "Tell me what the matter is," her friend replied. "Why everything goes wrong. The children are full of mischief and they don't care what I say, and I have no patience left. "Then the remedy is simple," was the response. "Go get more patience, what you are will influence your school more than what you do. If you are in a tangle yourself the children will rise to the occasion. Be serene and steady, and your school will yield to your even control." "But can't you tell me what to do to Jack the next time he misbehaves?" "No, nobody can. You must work out that problem for yourself. You know yourself; study Jack. What you find to be the best measures will doubtless be different from any I might use, but to be successful they must be your own. Now face the situation,— and Jack — with a determination to succeed, and you will."

"But If

I could have that school without Sam and Billy and Jack, I *know* I could succeed." Why console yourself by imagining success under different circumstances, when your problem is to find it under your present conditions? If that equation were not an affected quadratic, I could solve it." But it *is* an affected quadratic; now try to solve it. Sam and Billy and Jack may be to you what an antagonist is to the wrestler training for the games. When you have a harder school you will be glad to have had your present experience — and all schools have their hard places.

Have You Tried

to interest your pupils in animal lessons this term? The flowers are gone and the season is not suited to geographical excursions. Why not make animals the subject of your observation lessons, and *observe?* Do not talk about grasshoppers, and ants and zebras and giraffes, but work with some tame animal which can be procured at this season. Ask Jimmy to make you a cage from a soap box, using wire-net-fencing for the sides. Then borrow Bennie's rabbits, or Tom's pigeons, or Jack's bantams, observe them carefully yourself, and write what you see. Verify your observation by referring to some elementary Zoology. Lead the children to see what you have seen, and to express it definitely. They will see more than you do, doubtless. Let it be a seeing lesson, not a telling lesson. When ought a teacher to tell a child anything?

Do Not Suppose

that the above suggestion includes anything more than a suggestion. It is simply a hint to beginners. But when you have begun, and have found that such lessons are profitable, study to make them really scientific. Increase your knowledge by observation and reading. Arrange a systematic outline and emphasize essentials. But begin now, to lead your pupils to see.

Not Long Ago

I heard a lesson called a development lesson; it was followed by another called a drill lesson. Both lessons were lacking in the elements which should have given them their name. The term development is sadly abused, as is the term drill. An exercise which serves as a prelude to a reading lesson is not necessarily a development lesson, nor does simple repetition constitute a drill. In the first new ideas must be presented to the child, or old ones represented in new relations. Unless the child grasps the idea there is no development. A lesson which simply tests the pupil's present knowledge is not a "development lesson." In true drill the idea is present, and is definitely fixed by thoughtful repetition. The teacher should carefully select such points as have proven difficult for the child, and to necessitate repetition, *after clear presentation.* The so called drill which reiterates statements of which the child is absolutely master, or those which he does not comprehend, are idle pastimes, makeshifts to fill the child's time and our own. It is as if a carpenter were to pound for the sake of pounding, without regard to the place or the kind of nails that should be driven.

The Ounce of Prevention

costs less than the pound of cure, besides being worth more. Have you invested in it? Here is Johnny standing in the floor, his face black as a thunder cloud, and his attitude sullen. "Well, he was whispering to the boy in front of him, and was idle, too." "Why were you whispering, Johnny? "Noth'n else to do; examples all done." Forethought would have provided extra work for such cases, and so prevented Johnny's mood, which is hardening his face and himself.

"The children pass the books so noisily." Because your plan is not systematic, your books were not ready to be passed, no one was ready to pass them, and boys knocked against each other in their eager efforts to help you out of your difficulty. Forethought would have prevented all the trouble. "My lesson was not very interesting. I didn't think to bring the pictures I had." And so the scholars were inattentive, and you thought them indifferent. The special preparation and the habit that determines action in emergencies, tell in all such cases.

Is the Snowball Question

under discussion now? What have you decided to do? If you teach in the city you will find total abstinence the only practicable plan. If you are in the country you may have space enough to allow it on condition. In either case talk frankly with the pupils about it, so that their judgment will admit the necessity of either prohibition or restriction. If you prohibit, do not do it arbitrarily. If restrictions are to be placed, let them be in lines which the offences work for themselves. There is no better opportunity to teach the principle that our own freedom must be limited when it interferes with the rights and privileges of others, a principle all good citizens of the republic should understand. Your boys will co-operate with you, if they recognize the principle; but they will rebel—like their fathers, against arbitrary rules.

The Standard of Approval

should be carefully chosen. "You did better than you did yesterday" is far better than "you have a neater slate than Johnny has;" or "Yours is the best in the room." The first standard is a true one, it will measure growth. The second is false; it leads to vanity on the one hand and bitterness or indifference on the other. Not "Who has done the best work?" but "Who has done *his* best work?" should be our question. That work should be commended, but not compared with that of others, except to get the class standard. "Johnny's slate is good. Look at his work and tell me what you like in it. Let us all try to make as good a piece of work."

Have You Time

to study the principles of the kindergarten, and to read the best books on the subject? The work for and with the children reaches far beyond and before our special grade. It concerns us to know all that can be learned of child life. By coming into sympathy with so great a teacher as Froebel our own insight and power will be quickened. Moreover,

the subject is one in which this generation is deeply interested. For the sake of keeping up with the times, as well as with our work, we should be well informed. It is not enough to know *about* the occupations and games. The underlying principles and the pervading spirit of the kindergarten should be our study. The work should be one harmonious whole. We cannot do our part well without seeing and knowing the rest.

Only.

Only a grain of wheat,
So small that folk don't mind it;
Only a grain of wheat,
With the power of God behind it;
Only a buried grain;
Only the falling rain;
Only the sun's bright glory
Bursting through heaven's top story;
Only a grain, only a grain,
Buried and dying, and living again.—*Ex.*

Illustrated Number.

By S. Lilian Blaisdell, Minneapolis, Minn.

If the child is to gain practical benefit from his study of number, many of the things of everyday life should be used in computation. It is not necessary that all the objects be real; pictures serve quite as well in many cases. These may be obtained with the help of the pupils, in unlimited quantity. At this time of the year, Christmas catalogues and premium, numbers of magazines are plentiful; seed catalogues, French fashion plates, advertising cards, and fruit-can wrappers afford abundant material; and even our daily newspapers often contain presentable pictures of horses, bicycles, etc. To get the desired number of each picture, several children may be asked to bring papers of the same date. If the teacher remarks occasionally, that, "Jean and Helen helped us to have these pretty fans to talk about," and, "Ben brought us those nice steam engines;" abundance of material will come in.

The illustrations are to be cut out with the help of interested pupils, and glued upon sheets of thick manilla paper, or card-board, about six by eight inches in size—larger if desired. A table from a furniture catalogue may be pasted on one card, and on it eight books in two groups of four each: a chair may also be placed near the table; perhaps two kittens may be playing on the floor. This card will then present three different representations of $4 + 4$: the books, the legs of the table and chair, and the feet of the kittens. The following may suggest other arrangements:

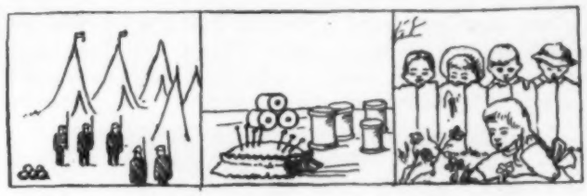
When the first moments of novelty are passed, the active attention is pre-eminently fitted to receive vivid and lasting impressions. We all know how interest stimulates mental activity.

The cards are designed to help teach the ready recognition of numbers. If the difficulties are properly graded, the child may be expected to name the quantity of a group or combination of groups at sight. No counting should ever be allowed. The habit of conceiving wholes is a necessary requisite of intelligent thought. The lazy, mechanical habit of counting is pernicious in the extreme.

Of course, these pictures must not constitute all the material used in teaching numbers. This "reading of numbers" must be supplemented by active analysis with real objects at the desks. The objects may be simple, but imagined as boxes, hats, soldiers, whatever the children like. Toy money is excellent for analysis.

To cultivate imaginative computation, so-called thought problems are introduced. These include, not only money transactions, but all numerical changes with which the child comes in contact. If imaginary problems are at first dictated to a young child, the exertion necessary to the formation of a mental image of the scene, weakens the power of comparison.

Until the power of imagination is stronger, it is advisable to assist its action by suggestive scenes or pictures. If, in a picture, three bones are seen at the foot of the hill, and four dogs running toward them, what child able to read the two groups, will fail to determine the outcome? Following are suggestions:



The high board fence is easily sketched in water color, and miscellaneous heads of children (or kittens) can be pasted at the upper edge; it gives a very realistic idea of children behind a fence. All back grounds, walls, floors, etc., can be painted simply in outline.

It may be argued right here that this unlimited variety will distract attention. Yes, at first, but it will also *attract* attention, which is often hard to command in the monotonous use of beads or sticks. Avoid having any unnecessary objects in the picture to distract attention from the main thought. Presenting a card before the class, the pupils are requested to tell what they see. *Ans.* "I see six birds; two are on the fence and four are flying." Where will they fly? asks the teacher. "They will fly to the fence." Tell me about it, and the number of birds that will then be on the fence. "If there are two birds on a fence and four more birds light on the fence, there will be six birds there in all. The more passive pictures may be used here also, action may be supposed.

We must ever bear in mind that the use of objects and pictures is a means, not an end; and just as soon as they become unnecessary to intelligent and ready computation, the child should not be hampered with them but allowed to develop his own growing resources.

Drill On Tables.

By Mrs. E. J. Dias, Oakdale, Mass.

Perhaps a plan which came to me while working with a class the other day might be helpful to some teacher. It may not be new, but I have never happened to see it in print. A class can say the tables backward and forward, (and think they know them,) but they need much drill to enable them to give single results on the instant.

Make a circle on the board. Put the numbers from 1 to 12 in irregular order around the inside of it, with the number of the table in the center. Have a child go to board and write answers, as quickly as possible, beginning at any designated point and continuing in regular order, around the outside of the circle. To secure the attention of the rest of the class, have them see how many they can count, as the clock ticks, while child at board is at work, at the same time have them watching for mistakes, when hands can be raised to show who has discovered one. No interruption allowed until child at board is finished. Then correct mistakes and compare counts. Teacher must count occasionally to give children no chance to cheat. Have secured almost perfect attention and all are eager to do the work in the shortest time.

Third Grade Reading.

By Jennie M. Skinner, Principal of Alden St. School, Springfield, Mass.

Preparation — *Ten Minutes.*

IN our lesson on Radiates or Star-shaped animals, we learned that nearly all of them live in the sea or ocean; and that only a few kinds live in brooks, ponds, and lakes. Do you remember why these flower-like animals are called Radiates?

"They are called by this name because the parts stand out from the center, as the parts of a flower, stand out from its center, or as the spokes of a wagon-wheel stand out, or radiate from the central part or hub."

We have before us another of the Radiate family. Does anyone know what it is called? "The sea-urchin." "I have a pocket-book made out of two sea-urchins."

Many years ago, the shells of sea-urchins were believed to be the shells of the eggs of some kind of sea animal, so they were called sea-eggs; and this name is now given to the sea-urchins themselves. What is the shape of the urchin? "It is the shape of a ball, somewhat flattened."

Here is the pattern of the star-fish.

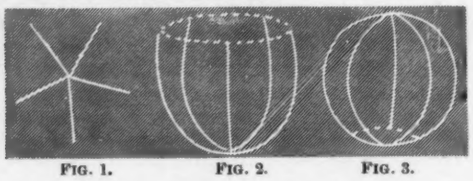
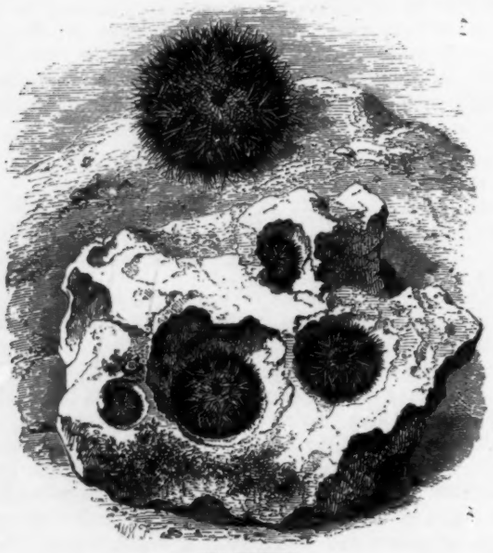


Fig. 1. Fig. 2. Fig. 3.

Let us imagine that we have bent the rays up to look like Fig. 2. Now we will bend them until the tips touch, and we have the shape of the sea-urchin. You may place your specimen on the flat side; point to the upper side, to the lower side. What do you see on the urchin?

"The shell of the sea-urchin is covered with sharp spikes or prickles, like the hedgehog." "It is sometimes known by the name of sea-hedgehog. The quills are called spines, and are very useful to the urchin."

In the islands of the Pacific Ocean, the spines of one kind of sea-urchin have been gathered by the children, and used as slate pencils; the spines having been burned slightly to make them soft, so that they would not scratch the slate. Of what use are the spines to this little animal?



SEA-URCHIN.

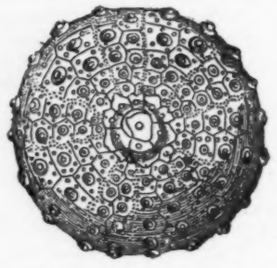
"The sharp spines of the urchin must be given it to defend and protect it from danger." Right. As the spines of the sea-urchin stand out in all directions from the shell of the animal, they serve to protect it from the attacks of its enemies, and they also prevent it from being injured when it is dashed against the rocks by the waves. Some urchins can even dart their spines into the hand, if it be placed very close to them. Pull out some of the spines, and tell me what you see at the lower ends.

"There are little round knobs on the shell, where the spines are attached."

See how easily you can move your arms. The spines of the urchins are also fastened by a "ball and cup" joint; what does that lead you to infer? "That the urchin can move its spines in all directions."

The spines are bound to the knobs or tubercles upon the shell by the thin skin which covers the outside of the shell, and which is attached around the lower part of each spine: it is by the action of this skin that the spines are moved. Is the shell made of one, or of many pieces? "It is made of a great many prettily formed pieces." You will notice that they are fitted together in a most perfect manner. See how beautiful it is, and how neatly the pieces or plates are fitted together to form the hard round shell of the animal. In the shell of a sea-urchin, there are five or six hundred pieces!

Sea-urchins never shed their shell, and they need not do so, because it grows as fast as the rest of the animal does. You may each break off a piece of the urchin's shell. Each little piece is covered, both above and below, and on all of its edges, with a layer of living flesh or skin. While the animal is alive, this skin is constantly adding lime-stone particles to the sides and edges of each little plate, and making it larger and thicker. Thus the shell is all the time growing larger by the growth of each little plate of which it is made; so the shell is always large enough for the soft parts of the inside.



SHELL OF SEA-URCHIN.

What do you see? "The whole inside of my shell is hollow, and the light shines in through all the little holes." We learned that the knobs or tubercles on the shell, are the places where the spines were attached. The double curved rows of little dots show the holes through which the sea-urchin puts out its tubular feet, on which it walks. Each sea-urchin has about two thousand of these little feet, and can extend them far beyond its spines. These tubular organs are also used by the sea-urchin in seizing food. By means of these feet, they can move along all kinds of surfaces in the sea; they readily move up the steepest sides of rocks, or even on the underside of overhanging rocks, without any danger of falling.

Now hold your shells to the light. What do you see opposite the mouth? "This skin, with little things in it," we will call a disk. What do you see around the disk? "There are five holes at the ends of the rows of imperforated plates." The eye-spots are at the ends of the perforated plates, in both the star-fish and sea-urchin; so when the sea-urchin is straightened out, they come at the ends of the arms, as in the star-fish. The back of the star-fish is the corresponding thing to the disk of the sea-urchin. Now please take your "Sea-side and Way-side" readers, and turn to the lesson "The Star-fish with an Overcoat." All new words are developed in sentences before the children read silently, the first verse; then the teacher calls upon one to give the thoughts contained in it. After each verse in the chapter has been gone over in this way, the oral reading is begun.

The purpose of this lesson is to train the children to *give*, with the fullest expression, the thoughts obtained from the printed page. Fine expressions, destitute of thought, being worthless. In order to arouse interest on the part of the children, their attention is concentrated on the subject of the lesson, by having the *real* sea-urchin examined by them. The observations gained are then put into sentences on the board, thus introducing the new words that occur in the Reading-book. The children are inspired with enthusiastic fervor at the new knowledge gained, and are now ready to intelligently read the lesson that confirms and supplements their observations. The questions and incidental remarks of the teacher, during the reading, serve to get conversational tones, and greater freedom between teacher and pupils.

Lesson — *Twenty minutes.*

(For economy of space the passages read by the children, as their names are called, are not all given here. Suffice it to say that in every case, reading from the book completely answers the question asked by the teacher, and coincides with the observation and facts so skillfully brought out by the teacher in her preparation lesson. As will be readily seen, the matter of the book reading lesson was held in thought and anticipation by the teacher in the selection of her points of observation and study in the first of the lesson.)—Ed.

Raymond may read about this spiny creature.

"There is a very pretty star-fish called the sea-egg, or sea-urchin. This creature has not five points or rays; it is in the shape of a ball, somewhat flattened. Do you say, "Can this belong to the Ray family?" "But do not think that you can see these marks as soon as you find a sea-urchin. By no means! The sea-urchin wears a fine thick overcoat, which hides his shell."

Charles may examine the star-fish before he reads the next verse to us.

Fred, you may look at the picture of the sea-urchin, and tell me what you see.

"The sea-urchin has hard, sharp spines, which cover all the shell, and look like a rough coat. In the picture you see the urchin with his shell bare, with his shell half bare, and with his full overcoat of quills.

Of what use are the pretty knobs, Bertha?

(The response to this and the following questions are read from the book,)

Carrie may read about the tubular feet or suckers

Are all urchins of the same size, Arthur?

On what does the sea-urchin walk, George?

Theodore may turn over the shell before reading the next verse.

(All of the children expressed pleasure at the thought that sometime they might see a sea-urchin in his home. Many were glad that they had not been to the sea, until they had read the lesson about the sea-urchin; expressing in their simple way, our thoughts when we view some of Nature's wonders.)

Letter Writing.

By E. D. K.

Miss Stratton was a teacher in the second grade of a primary school. The course of study said that instruction in letter writing was to commence here, and she began to look about her to see what to do in this branch of language work and the best way to do it.

After consulting the grammars and rhetorics in her possession and borrowing "A Complete Letter Writer" from one of the teachers she was more in doubt than ever as to what were the most approved forms of beginning. Every authority differed from every other and she determined to settle down on a common sense "form" of date and address. She concluded to teach these little folks to write a friendly letter to one of their own age, and be satisfied with that, leaving them to grow up to other kinds of letters and mature forms of expression in regulation letter writing if they were ever so unfortunate as to fall into them.

Miss Stratton was known among her friends as a "born letter writer." Her correspondents tore open her letters with an impatient "can't wait" air that told the story of what they expected to find in them, while they carried other letters in their pockets for hours sometimes, from friends they cared equally as much for, because they had learned that these letters had nothing very fresh or tempting in them, and "would keep" for leisure and opportunity to read them.

The secret of Miss Stratton's reputation as a letter writer was the naturalness and realism she brought into her letters. One saw in them just how she was surrounded, what she was most interested in, and felt as if she had been talking to them. With a few master-strokes of crisp, racy expression she painted a word picture and they looked in and saw her, heard her, and felt her personality. What more could be desired?

In beginning her first work in letter writing this teacher gave the children a simple form of beginning and closing a letter, a few words about margin and paragraphs (they had learned these in general in previous language work), and then said, "Now write just as you would talk if you were to see your little friends. Tell them all about the things you do and like, and tell them these things in the very beginning of the letter." After a few efforts in this way of writing, one of her little girls handed her this letter one day as a result of this kind of teaching.

Woodland, Jan. 12, 1893.

My Dear Ethel,

I had a lovely doll for Christmas and a little trunk for its cloths at New Years. Do you have clay mudeling at your School? We do I made a aple with a clove at one end and toothpick at the other for stem. Do you remeber Jimmy Green? He pushed in line to day and got put in the corner. Cant you come and see me

Yours Truely,
Ruth Morris.

Miss Stratton was satisfied with this. The little miss had plunged at once into the thought that lay nearest her heart, without any of the stilted forms of correct letter writing. Are the spelling and punctuation defective? Oh, yes, but Ruth is only eight years old. All of these things will straighten out as she grows older. Her letters will grow as she grows, — could anything more be desired in any branch of study?

Introductory Work to Fractions.

Third Grade.

By Lizzie A. Beggs, Springfield, Mass.

Children up to this time have been taught objectively the thought processes of addition, subtraction, multiplication, division and also reduction of prices. They have become familiar with halves, fourths, eighths, thirds, sixths, ninths, also fifths and tenths in their different relations.

During the third year, we teach the new fractions from twelfths to twenty fourths inclusive. Before beginning this new work, it is well to spend considerable time reviewing what has already been taught.

We will now begin with the new work, which is twelfths. It is well to call a class of about a dozen around a number table, and have them divide apples, or oranges, clay spheres, etc., into twelve equal parts giving the name one twelfth to each part, always impressing the fact that in order to be a twelfth, it must be one of the *equal* parts. Then give each child a disc about three inches in diameter, and a pair of scissors and tell them to cut it into twelve equal parts. Then ask the name of one of these parts and the answer one-twelfth will be given; have them look at six of the parts and some one will answer six twelfths, then tell the class to look again and see if they cannot give a better name; soon the hands will come up, and the name one-half will be given, then call for the best name for four of the parts, three, two, etc.

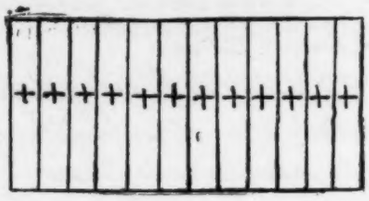
In this way, reduction is being taught incidentally. By the aid of these discs pupils should solve rapidly and correctly problems like the following:

$\frac{1}{2} + \frac{1}{6} = ?$ $\frac{5}{6} + \frac{1}{6} = ?$ $\frac{1}{2} - \frac{1}{6} ?$ $\frac{3}{4} - \frac{1}{2} = ?$ $1\frac{3}{4} \times 3 = ?$ $1\frac{5}{12} \times 2 = ?$ $\frac{1}{4} + 1\frac{1}{2} = ?$ $1\frac{10}{12} + \frac{1}{6} = ?$ $\frac{1}{2}$ of $\frac{1}{6} = ?$ 50 % of $\frac{1}{6} = ?$ $33\frac{1}{3}$ % of $\frac{1}{4} = ?$

and many more of a similar character.

To make the work more difficult, give each child two discs divided into twelfths, and a great variety of problems can be solved.

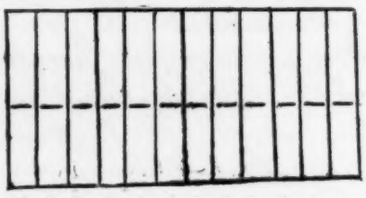
Before giving the problems have the pupils draw an oblong, four by eight inches and divide into twelfths with vertical lines.



$\frac{1}{12}$ $\frac{1}{6}$ $\frac{1}{4}$ $\frac{1}{3}$ $\frac{5}{12}$ $\frac{1}{2}$ $\frac{7}{12}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{5}{6}$ $\frac{11}{12}$ 1.

(Fig. 1.)

Then begin at the left and call for the best names. Then tell them to make another divide in the same way, and beginning at the right call for best names.



$\frac{11}{12}$ $\frac{5}{6}$ $\frac{3}{4}$ $\frac{2}{3}$ $\frac{7}{12}$ $\frac{1}{2}$ $\frac{5}{12}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{6}$ $\frac{1}{12}$ 0.

(Fig. 2.)

This drill is a great help in fixing addition, subtraction, also the reduction of twelfths. Then if an answer to a problem should be three-fourths, it will not be written nine-twelfths, etc. Another step in this grade is division of fractions having simple remainders.

Pupils are prepared for this, by doing a great deal of work like the following: How many twos in three? (Two twos and a half of two.) How many threes in four? (One three and a third of three.)

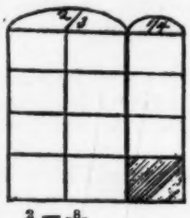
Then the following problems can be given:

$\frac{1}{2} \div \frac{1}{4} = ?$ $\frac{2}{3} \div \frac{1}{2} = ?$ $1\frac{1}{2} \div \frac{2}{3} = ?$

For a good review of twelfths have the children draw a square on their slates, divide it into twelve equal parts, and under it make the signs + — × ÷ = of %. Tell them to make all the problems they can see in the diagram, or for a change fifteen, twenty, or twenty-five under each sign.

By this time, the children have a good knowledge of twelfths, and are ready to take up the new fractions as they come in the course. Below is a simple way of illustrating problems. After the work of this grade is completed, we pass from the concrete to the figure work, which follows as the next step.

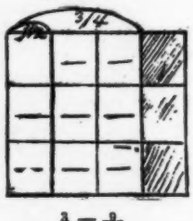
$\frac{2}{3} + \frac{1}{4} = ?$



$\frac{2}{3} = \frac{8}{12}$
$\frac{1}{4} = \frac{3}{12}$
$\frac{8}{12} + \frac{3}{12} = \frac{11}{12}$ *Ans.*

(Fig. 3.)

$\frac{3}{4} - \frac{2}{3} = ?$



$\frac{3}{4} = \frac{9}{12}$
$\frac{2}{3} = \frac{8}{12}$
$\frac{9}{12} - \frac{8}{12} = \frac{1}{12}$ *Ans.*

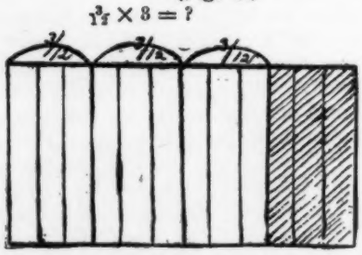
(Fig. 4.)

$\frac{2}{3} + \frac{1}{6} = ?$

(Fig. 5.)

$\frac{2}{3} = \frac{4}{6}$
$\frac{1}{6} = \frac{1}{6}$
$\frac{4}{6} + \frac{1}{6} = 1\frac{1}{3}$
$\frac{2}{3} \div \frac{1}{2} = 1\frac{1}{3}$ *Ans.*

$1\frac{1}{2} \times 3 = ?$



(Fig. 6.)

$1\frac{1}{2} \times 3 = 1\frac{3}{6}$ or $\frac{3}{4}$
$1\frac{1}{2} \times 3 = \frac{3}{4}$ *Ans.*

Primary Writing. — I.

By Anna E. Hill, Supervisor Penmanship, Springfield, Mass.

ONE of the most difficult subjects to teach with satisfactory results in primary grades is writing.

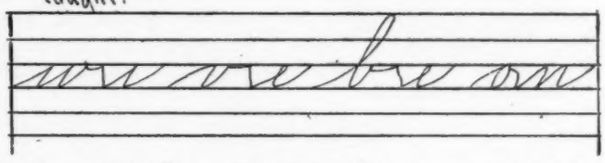
There are reasons for this; in the first place it has not been considered necessary for small children to write until within the past ten or twelve years, and for some reason or other our copy-book friends have not yet waked up to the needs of first grade children in writing, or to the importance of the fact that children have to write as soon as they begin school, and that they cannot learn much of anything else, until they know how to write.

I am not speaking now of whether a child ought to write at five years of age or not. I simply take the schools as they are to-day, and the deeds of the child under the present condition of things. It is of the greatest importance that they learn to write as quickly as possible. If there is any "short cut," or quick method, we certainly ought to have it.

The lower numbers of copy-books were not intended for first years' work in school, but for grades where ink was used, consequently they are not suitable for children of that age. With the exception of a "Lead Pencil Series" published by "The Appleton's" some years ago, I know of no book published that in any way supplies the needs of first and second grade children in writing.

No. 1

Common faults when single letters are taught.



The straight lines, right curves, left curves, meaningless parts of letters, elements, principles, which all take time to learn, are of no practical use to the child, because he cannot make use of them in writing his reading lesson, or number work. He can't see that it helps him any, and I doubt very much if any one else can.

It has always seemed to me a mistake to teach anything to a child in the first year, that he must unlearn or learn in a different way in the second year. Don't waste time teaching the single letter method to children when they are first learning to write; they should be taught the whole word, later, the latter part of the second year; if you wish to drill them on some special letters which they seem to fail on more than others, why do so, or perhaps, drill on some word which contains that letter, or in a movement exercise which may be made of the letter, written several times with a slide between, but do not do this at first. This method may seem as strange as it did a few years ago, when we first heard of children learning to read without knowing how to spell. There are many people who do not understand it now and criticise it accordingly. To think of a child writing a word without knowing how to make the letters separately, does perhaps seem strange, but it is much easier, quicker and a better way to teach the whole word.

First: Single letters mean nothing to a child.

Second: The last line of almost every letter changes when woven into a word.

Third: You cannot teach movement when making single letters. It reminds one of the story of the man who remarked that, "the dictionary was a good enough book in its way, but it changed the subject too often to be very interesting." So in making single letters the position of the hand is changing constantly, so that it spoils that continuous movement we strive so hard to get.

Fourth: It is not practical, as the small letters never stand alone with the exception of the *a*. I give a few illustrations of mistakes made by children who have been taught in this manner. (See No. 1.)

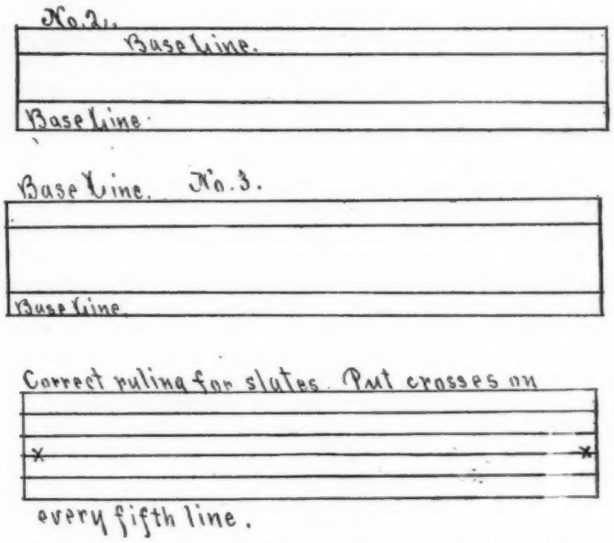
When he tries to join *w* and *i* together and he knows that the *w* finishes one space high, and that the *i* begins on the

base line, he makes an extra line from the finish of the *w*, down to the base line before he can make the *i*. This is a very common error in joining *v* to *i*, *v* to *e*, *b* to *e*, *w* to *o*, or, wherever a letter finishes at one space high and the next letter begins on the base line. There is no reason why we should teach single letters in writing, any more than in reading. The copy-books have not kept pace with the reading-books. We must have something that will help the children to write sooner than they possibly can by practicing in any of the ways mentioned, or by following the teacher's copy on the board. What shall it be, and how are we to get it?

First: By learning to use the new tool, the pencil.

Second: By drill on easy movement exercises to get control of the hand and arm, and to learn that lines correspondence in every particular with the movement which produces them. That lines come from a moving of the hand and arm, and not by drawing them out slowly. Then by tracing over such easy sentences and words, as they use in the reading lesson.

Materials.—Let us decide what materials are best. The slate ought to be banished from the school-room forever. Poor position, poor penholding, black lines are almost entirely due to slates. The tendency of children to tilt them on the edge of the desk establishes a wrong position; they find themselves at sea when they come to write on paper. Slates are noisy, untidy, difficult to manage for the little ones; the slate pencil is too heavy for the tiny hands; it takes so much pressure to make a line with one that the children become accustomed to bearing down, to pinching it in order to make it mark. The lightness of touch required in using a lead pencil or pen, is entirely different from the grip given the slate pencil. The change is very great from the slate pencil to the pen, much greater than from the lead pencil to the pen. The only argument in favor of slates is the economy of it and it is not economy in its truest sense when we undo in the afternoon what we have labored so hard to teach in the morning. There are many schools, however, where slates must be used,—if you will have them spaced properly it will help some. They should be ruled from top to bottom about one-eigth of an inch apart. Indicate the base line by a little cross; the base should be every fifth line.



The slates ruled like No. 2 do not teach the relative heights of letters; there is no guide for t, d, or p; g, j, y, z, and f below the line. Carrying loop letters up to base line is teaching something the children will have to unlearn when they begin writing on spaced paper like No. 1 ruling, also on ordinary ruled letter paper. This kind of ruling was popular when a great deal of time was spent in practice on the thirteen short letters. Whenever the head line is used, the width between the base lines should be four times the width of the space, like No. 3 ruling in illustration. For the practice in movement exercises use one-fourth of a sheet of foolscap. To get this take a ream of paper, first cut the back off, so as to make single sheets, then cut the half sheets in the middle. Spaced paper with the lines about half an inch apart is the right size for beginners. This spaced paper can be obtained easily. The base line is ruled in red ink, the other lines in blue. In writing copies on the board, teachers can use colored crayon to indicate the lines as they are on the spaced paper, making the base line with red crayon, and other lines with blue. In many of our rooms in Springfield, we have the lines painted on the boards. It would be a good idea to have the base line painted red, the other lines blue to correspond with the spaced paper. The distance between the lines should be one inch and three quarters apart. For pencils we use Metroplitan No. 3.

Position.—Teach them first how to sit directly in front of the desk, the position of arms and how to place the paper, so that the arm will be at right angles to the ruled lines. Place one or two papers on the desks in each line and let the other children arrange theirs in the same way.

Penholding.—It will take some time to teach children which is the first and second finger, how to bend the thumb, and where to put it on the pencil so that it will be about opposite the first joint of the first finger; the pencil should cross the second finger at the root of the nail. Explain the root of the nail being out of sight, like the roots of trees, plants and shrubs; where the knuckle is, and where the pencil should cross the first finger, and that the thumb acts as a spring to keep it in place; that the hand should slide on the nails of the third and fourth fingers, as a sleigh slides over the snow on its runners; call the hand a sleigh, let them imagine they are taking some children out to ride, the top of the hand representing the sleigh—if the hands fall over on the side, as they are very apt to do, the children tumble out. Tell them a story of a sled in the same way.

After they have learned about the different parts of the hand and about holding the pencil they may repeat parts of the rule for penholding with the teacher, doing with their pencils just what the rule says. We do this because it calls attention to each point and fixes it in their minds.

POSITION.

Sit directly in front of the desk, without leaning against it. Both arms resting lightly on the desk, at right angles to each other.

Both feet level on the floor.

PENHOLDING.

Take the penholder between the first and second fingers and thumb, letting it cross the second finger at the root of the nail. Bend the thumb and place it directly opposite the first joint of the first finger.

The penholder should cross the first finger just forward of the knuckle. The hand should glide on the nails of the third and fourth fingers.

No part of the hand or wrist should touch the desk. The penholder should point over the right shoulder.

This rule applies to the holding of slate pencils and lead pencils, whether used in the Language lesson, the Number work, or the Reproduction exercises.

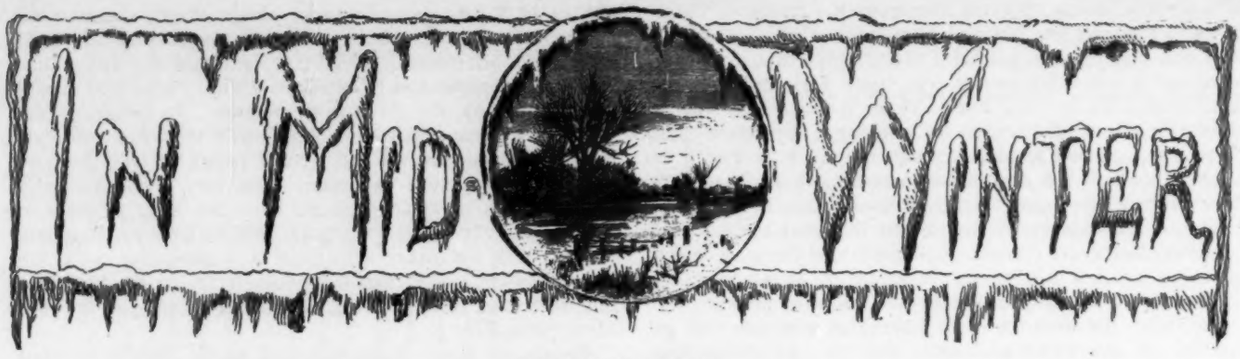
It Pays.

It pays to give a helping hand
To eager, earnest youth;
To note, with all their waywardness,
Their courage and their truth;
To strive, with sympathy and love,
Their confidence to win;
It pays to open wide the heart
And "let the sunshine in."—*Ex.*

"Well, Willie, how do you get on at school?"
"First rate; I licked the monitor this morning."—*Ex.*

The father had a way of saying to his son when leaving home: "Remember whose boy you are." The lad one day turned the tables by calling out to his father: "Good-by, papa; remember whose father you are."—*Childhood.*

A little boy, on going home from school, said, "We drew an oblong in school to-day." His mother, pretending not to understand, asked, "What is an oblong?" "An oblong," he replied; "why, don't you know, an oblong is a slim square."—*Teachers' Bazaar Book, Boston.*



JANUARY

Nature Studies.

By Sarah E. Scales, Lowell, Mass.

(This outline is designed to assist teachers in their efforts to bring the children into sympathy with nature through daily observation and study of its laws and manifestations.)—Ed.

The Heavens.*

Astronomy.

By Day.—Talks about the sun, its rising and setting, its place at noon. Notice that during the month the days have grown a litttle longer by a few minutes in the morning and at night, till at end of month it is nearly an hour longer, (50 minutes.) Notice the sun's height at noon. See that it is higher at end than at beginning of month. Notice color of sunset. Shades and tints brighter or no, than in summer. Any twilight now, or does the "dark come down," suddenly. Moon ever seen by day. Morning stars. Venus and Saturn.

At Night.—Notice the appearance of the moon at different times in the month, called quarters. Two full moons, second and thirtieth. On some clear, cold night, notice the constellations. Overhead toward the north, now, may be seen the brightest part, or the "glory of the Milky Way." See if children know that this is made up of stars.

In the north will be found the group of stars which is called the Dipper in America, in England the Plough. It is in the constellation of the Great Bear, and two stars of which are called pointers, because they point to the North Star, in the Little Bear. The Great Bear appears to walk around the north point of the sky, once in twenty-four hours, hence we see the Great Dipper in different positions at night.

Other Constellations.—North, Cassiopeia, nearly overhead, inverted chairs or letter W. South, Pleiades and Hyades, and East, Orion.

Sirius, the Day Star, the brightest of the fixed stars is in the south-east. Little children can easily see these prominent constellations. Twinkling and brightness noticed. Why stars are brighter in winter than summer. (Light passing through strata of cold, frosty air in motion causes twinkling, etc.)

Phenomena, as auroras, noticed.

The Earth.

Geology.

The ground, its condition, frozen or not. Any snow covering it at any place. See if the frost has penetrated to any great depth. Also, if it is the same for all places, in the open spaces, or in the shade of trees. Notice also, where digging has been going on. Use of snow as to surface of ground, etc. See if the rivers, lakes, ponds, near you are frozen over and to what extent. Any effect on the waters beneath; flow, slow or rapid. Along the sea-coasts, what effect have the waves during storms this month? What does freezing and thawing of the ground, do to the soil and rocks? The soil made up of what, as sandy sections, etc.? If in any section, coal is found, notice. Lesson on it adapted to grade.

The Weather.

Meteorology.

Record on board, or in books, a daily summary of the weather, whether fair or stormy, or cloudy; rain or snow; direction of wind; and temperature daily. See at end of month the highest and lowest, and average generally. Number of storms, kind and severity. January thaw, in north-eastern sections. Seen as yet? (Cause, mild days with unusually high temperature, southerly winds, produce the melting.) According to some authorities, this is called the coldest month of the year on the average. Do your observations agree with this? Any decided falls of temperature noticed, resulting in cold waves or blizzards.

Varying of thermometer records is greatest this month, so it is said. Note if you agree. Special lesson on snow and ice, formation, extent, etc. Use of, and see if you notice any gathering of ice for summer use near your home. Clouds and fogs, noted. Do clouds always move the same way? Why not?

Cause of clouds and fog. Number of cloudy days and fogs. Frost, when and where seen? Cause of. Notice on windows, boards, etc. What look like? On what kinds of surfaces and objects is it seen? Any phenomena noticed?

Animal Life.

Zoology.

Note.—The latitude of Washington, D. C., is about six weeks earlier, and that of New York two weeks, than northern and middle New England. Hines observation as to animal and vegetable life will vary as to time.

Effect of cold on man; how counteracted? Clothing, kind and material, for winter. Artificial heat, any needed, and how produced. (Fuel and food.) Food, kind of, in winter. Physical and mental condition. Invigorated or enervated by cold? Best times for study and school work. Sports, sleighing, skating and sliding.

Other animal life.—See if you see any wild animal life. The quadrupeds, foxes, squirrels, mice, musk rats, rabbits, or any others. Birds, as game, partridges or pheasants, prairie hens or quail. Many of these forage during this month, and leave their autographs in the snow, and are called "walkers in the snow." Probably in country regions some may be seen, in cities you can find them in the markets, or in collections of wild animals. Birds of prey, as eagles, owls, hawks, may occasionally be noted. Record if seen. Birds of passage or resident winter birds, as pine-grosbeak, wood peckers, jays, chick-a-dees, snow bunting, etc., will be seen, some of them no doubt. Food of the quadrupeds and birds above noted is varied. Frozen apples, seeds, corn or grains, nuts, pine cone seeds, and in very severe weather, the buds of fruit and other trees suffer, and scraps around settlements are all eaten. Those animals that hibernate wholly or part of the time, as bears, etc., do not need food; while some that only partially hibernate, have a store of food on hand.

Insect life, though dormant, will be readily found. Bees, wasps, beetles, and other insects, are either in the larva or chrysalis or cocoon state, found all around, in the meadow-grasses, under boards, in barns, and everywhere may be seen some life. The aforementioned mild days may produce what is called the "thaw-butterfly" this month.

Snow-fleas are found near forests and meadows sometimes. In middle and southern latitudes more life will be

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found. Let everything seen be recorded, and state whether usual or unusual winter sights.

Worms or spiders seen. (After some warm rainy storms worms may be seen in great numbers.)

Sea or water animals as pike, shell-fish, and kindred noted. Fishing for what through ice in some places; shows what? Domestic animals. Care of and protection dependent upon whom? Note empty birds' nests in trees or on the ground. A good time to examine of what made, safely. Any facts of interest noted.

Vegetable Life.

Botany.

Any traces of life seen now. As you go to school, in the city or in the country, notice the trees both of the forest or shade or orchard. Contrast one with another, as to shape, height, branching, etc., as the elm with the horse-chestnut, the oak with the pine. Break off a twig and see if any life is seen. Where is most of the life? Buds, their protection, and arrangement. Do all live and grow? See if you can see any catkins of the willow, alder, etc., hanging. If some of these are gathered they can be kept in a cool place in water and development noted later. Call attention now, to the difference between trees, shrubs and bushes, as to trunk and stems. In the trees in your locality have you seen any seeds or pods, hanging. If so, what trees or shrubs? Any reason for this?

Low plants, life any and where? Grass, etc., alive or dead. Show or notice how leaves protect vegetation. Any flowers seen.

WOOD — SPECIAL LESSON.

Horizontal and vertical sections of oak, maple, pine, walnut, etc., afford much material for such lessons. Uses of wood, lumbering and wood-chopping in some northern sections observed. Any interesting facts.

Holidays, New Year's.

First Year Reading by Sentence Method.

(The following lesson was given by Miss Lovejoy, Principal of Training School in Chelsea, Mass., with a class of children who entered in September. Reported by E. D. K.)

(Children grouped about teacher at the blackboard; from a long table covered with toy animals, she takes a cow. Her manner is alert and pleasing, and her tone full of animated interest. The children are brimming over with anxiety to tell her all about it.)

What have I? What has the cow? What does the cow give us? What do we give the cow? What does he say? (The answers to these questions. "The cow has two eyes;" "The cow has two ears;" The cow gives milk;" "We give the cow hay," come quickly from members of the class who are allowed to answer, but they do not speak in concert.

Second Step: To teach pronouns. (Teacher holds the animal.) *Who* has the cow? "Miss Lovejoy has the cow." What other way? "*You* have the cow." (Gives it to a girl.) "*She* has the cow." "*I* have the cow." "Willie has the cow." "*He* has the cow." (Two children hold it together.) "*They* have the cow." *Whose* cow is it? "It is *our* cow." (A group gather around it). "*They* have the cow." "It is *their* cow."

(At the close of the pronoun exercise, a little girl takes the cow and sums up all the statements that had been given about it by class. Her expression was excellent and to one who listened without seeing, she seemed to be reading from the book with emphasis. (Teacher turns to the blackboard.)

I am going to tell you a story, (writes) *I have a cow.* (Ch. reads) *Who* has the cow? "*I* have the cow." *What* do I have? "I have the *cow* (writes) *The cow has two eyes.* (Ch. reads.) *Who* has two horns? "Tho *cow* has two horns?" *What* has the cow? "The cow has two *horns.*" How *many* horns? "The cow has *two* horns." These statements are read by class with especial reference to correct emphasis. Show me the words *ears, eyes, moo,* etc. (The children then take pointer and read from the board, sweeping each sentence rapidly with pointer to indicate the whole strength contained. The children then gave stories they wished the teacher to write. The same manner of teaching expression was followed as before. (writes) *Can you see Santa Claus* What have I left out? See, Mildred, look at the end. (A little boy standing close by board makes an ? with his finger on the board, but does not know its name. (writes.) *Santa Claus will bring me a present.* (Children read) Show me present, bring, etc. Teacher erases words and children tell what they are as soon as erased. Teacher erases the wrong word for children to detect, and uses the device of writing sentences on the board, for children to read silently and show their understanding of it by performing the action. Put a bird in the big basket, wrote the teacher. After a moment's hesitation a little boy went to the table, took a canary bird and placed it in a large basket some distance away. Teacher writes the following sentence on the board.)

i have a cow? (a little doubtful laugh from the class.) What is the matter? "i ought to be a capital." Why? "It begins a story." (In the word "hav" child wrote the missing letter on the board with his finger, because he didn't know name. Teacher gave name.) There ought to be a period, instead of a question mark after cow." Why? "Because it is a telling story." (A question mark sentence brought out an "asking story" in same way.)

("The sentence first, then words, then letters," said the teacher to the visitors, and proceeded to draw a flight of stairs with parallel lines, writing the word donkey, ride, top, etc., on the stairs which the children pronounced *as words.*)

(The teacher then drew a green circle placing within it the words *bird, can, fly,* under each other with red chalk; child read, "A red bird can fly in a green circle." Four things were thus taught at once; color, words, form, language. "A yellow circle in a blue square," and "the white horse is in the red triangle," were illustrated by geometrical figures with written words inside.)

(Teacher sketched a Christmas tree, asking children to write what they would like on the tree. They wrote simple words, the teacher filling it out with more difficult words. A trunk was sketched on the board to be filled for the Orphan's Home, to which the children most generously contributed simple words that they knew. A child was asked to read everything the trunk contained; if an error was made, the word was silently crossed by the teacher.)

A barn was sketched on the board, with the words *horses, hay, birds, nest* and *egg, hens* and *chickens,* all in proper places with colored crayons on which the children built sentences as follows:

"The white horses are coming out of the barn."

"The donkey is in his stall."

"The yellow hen and chickens are on the outside."

"The hay is in the top of the barn."

"The bird's nest is on the roof."

(This lesson was extended to an unusual length, and all the steps from the beginning of the year till the present time were given in regular succession, in order that the whole system might be presented. Notwithstanding the long lesson the children did not show the least sign of weariness; for they had not been repressed or worried.)

From the Primary Schools of Worcester, Mass.

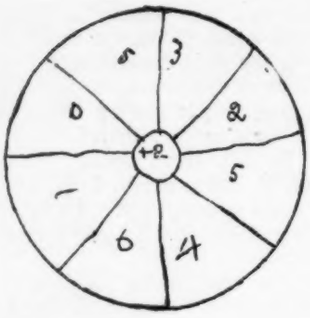
To the Editor: — Here is a lot of work by the pupils of some of our primary schools, with a brief statement by the teacher of how it was done in each case. You may publish any, or all of it. If anybody thinks the work crude and imperfect, I agree with him. If any body thinks such work ought to be perfect, I differ. At least this will furnish Dr. Rice with a text for showing the defects of "our public schools." To me, the charm of this work is, that it is genuine— the real thing; what certain children have done. Other children may do better; or they may do worse; this is what *those* have done. There is no "uniformity" about it. Ought there to be? Are children to be trained to do the same thing, in the same way, and grow up as similar as little putty men all made in one mould? Neither is there any uniformity in the work which the teachers have assigned in the different schools; it was not designated by the superintendent. We are out of straight jackets; the supply is exhausted. The teachers here are inspired as far as possible to do good work, to educate the young; and they are left to their own devices very much, as these specimens show. Flower-pot education may make pretty plants, but not hardy ones. There is a uniformity of individuality, unity in diversity— which is desirable; there is uniformity in corpses which we do not wish to see.

Worcester, Mass. A. P. MARBLE.

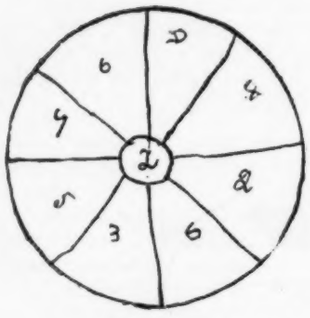
Number Review.

This is an exercise for review in number. The circles with their figures were made on the board. Children copied them and then made the tables. Children drew around a bell to make the outside circle, the rest was free hand.

ANNIE M. GILBERT, Teacher Lamartine St. School, Grade II.



$3 + 2 = 5$
$4 + 2 = 6$
$2 + 2 = 4$
$5 + 2 = 7$
$4 + 2 = 6$
$6 + 2 = 8$
$1 + 2 = 3$
$0 + 2 = 2$
$5 + 2 = 7$

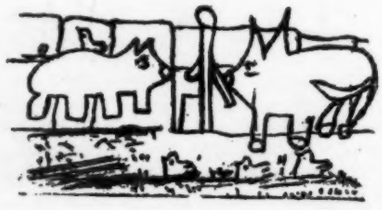


$8 - 2 = 6$
$4 - 2 = 2$
$2 - 2 = 0$
$6 - 2 = 4$
$3 - 2 = 1$
$5 - 2 = 3$
$7 - 2 = 5$
$6 - 2 = 4$

GEORGE HERBERT, 6 years old.

The picture was drawn on the board by the teacher. The children composed the sentences, then they were written on the board by the teacher and used as a reading lesson. Afterwards the work was copied by the children for a writing lesson.

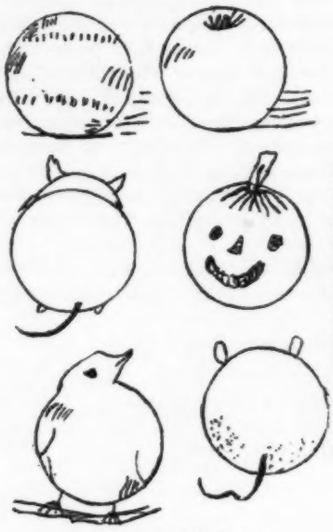
ANNIE G. THOMPSON, Teacher Lamartine St. School, Grade I.



The Pig and Ox.

The chick is on the pigs back.
There are four chicks in the yard.
We get water for the ox from the pump.
We get steak from the big ox.
There is some green grass for the ox in our yard.
We put up the fence so as to keep the ox and pig in.

LIZZIE WHITE, 7 years old.



An Exercise with the Circle.

The children first learned about the circle, as a picture of the sphere. I then drew a circle upon the board and the children did the same upon their slates. I told the children to do on their slates just what they saw me doing on the circle at the board, and we put in, one by one, the few required lines that transformed the circle into a picture of some familiar object. I allowed them to use tablets in drawing the circle.

ALICE L. BAINBRIDGE, Teacher, Canterbury St. School, Grade II.

By BESSIE WATSON.

Picture Stories.

Children can learn so much more accurately, can save eye sight, and avoid mistakes which come from copying at a distance, by *individual copies* that I place such, both written and hektographed, in their hands for much of their work.

EMMA G. GOODWIN, Teacher, Winslow St. School Grade III.

Harry's Chickens.

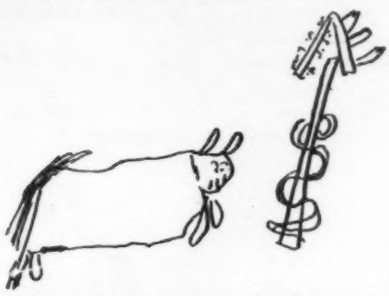
The two boys live out in the country
There are two boys with some chickens,
There names are Dick and Harry.
There is a hen and some chickens.
There is a wooden hen-coop and fence.
There are some flowers by the hen coop.
There is a white hen with a brood of chickens.
Harry is kneeling on his knees.
Harry has twelve chickens.
Harry has one of the chickens in his hand.
Harry has some button boots on.
Harry's chickens are young.
Harry has an egg for his breakfast every morning.
The old hen digs fishworms for the chickens.
The color of the chickens are black and white.

By MABEL MCLEOD, 9 years old.

The Fox and the Grapes.

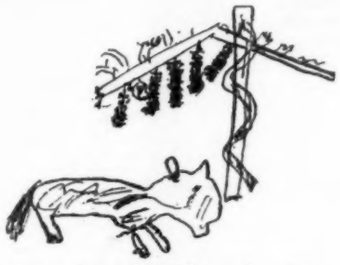
The following is an illustration and reproduction of the story of "The Fox and the Grapes." I read the story once and talked it over with the children,

AGNES J. O'GORMAN, Teacher, Lamartine St. School, Grade II.



One day when a fox was passing by the sun shone brightly. When he saw going along some Grapes growing high up. He saw the clusters and wanted a drink of water He climbed up and fell down and hurt himself He said I wold not eat you if you wore laid on the ground you sour grapes.

ANNIE ZIEPH, 8 years old.



One day the sun shone brightly and a fox was passing by a grape vine. He said I will try to get some. I will have a fine feast He jump and jump till his nose touched the grape vine. At last he fell on a sharp stone and hurt his back.

He turned round and he made a sneer and said I would not eat you, you are sour.

JAMES GIBBONS, 7 years old.

Irregular Verbs.

The following plan of arranging and numbering the different forms of the irregular verbs, and the words that are used with them to express time, have been found very convenient for class drill in oral and written work. Particularly for busy work, as it may be left on the board for frequent use with a change of the verb.

throw,	1. now.	5. was.
threw,	2. to-morrow.	6. will be.
thrown,	3. have.	7. last night.
throwing.	4. is.	8. had.
	9. had been, etc.	

The teacher may ask the pupil to use *throw* with 1 and then with 2. Change *throw* so that it can be used with 3.

Use some form of *throw* with 4, etc., through the list given. After a little practice of this kind it will be sufficient to call the numbers of the words expressing time. Enclosed is some of the written work done by the pupils during a language lesson.

SARAH A. BOYD, Teacher, Ash St. School, Grade II.

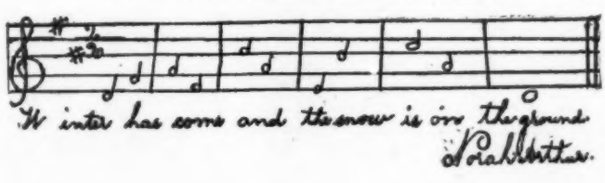
I throw a ball now.
I shall throw a ball to-morrow.
I have thrown a ball.
He is throwing a ball.
He was throwing a ball.
He will be throwing a ball.
I threw a ball last night.
I had thrown a ball.
He had been throwing a ball.
I have been throwing a ball.

JAMES NAUGHTON, 8 years old.

An Exercise in Music.

The children are given a signature, key and time, told to write six or seven measures, to which they set words of their own composition. Afterwards five or six of the best are sung by the school.

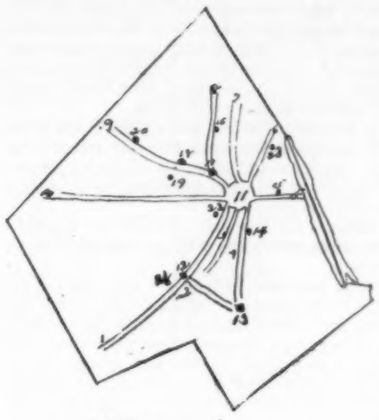
KATE E. SMITH, Teacher, Chandler St. School, Grade II.



Map of the City of Worcester.

A paper map of the desired shape and size was given to the child. This she placed on her sheet of paper, made the terminal points then connected them. Streets and public buildings were filled in according to key, as a memory exercise.

MAY C. ROGERS, Teacher, Salisbury St. School, Grade III.



1. Main St.
2. Front St.
3. Union St.
4. Summer St.
5. Belmont St.
6. Lincoln St.
7. Prescott St.
8. Grove St.
9. Salisbury St.
10. Highland St.
11. Lincoln Sq.

Public Buildings.

12. City Hall.
13. Union Station.
14. Jail.
15. Hospital.
16. Wire Mill.
17. Armory.
18. Salisbury St. Sch.
19. Technical Sch.
20. Cadet Sch.
21. Post Office.
22. Court House.
23. Poor Farm.

ANNIE L. EISENTRAUT, 8 years old.

(The following is written from a hektograph copy of picture.) —ED.

The picture stories about "Frank's New Kite" are just as the children wrote them yesterday afternoon for a lesson in composition.

HATTIE L. PARTRIDGE, Teacher, Winslow St. School. Grade III.

Frank's New Kite.

Frank and his brother Myron went out to fly his kite. His little brother sat down on the grass to see him fly his kite. There is a little house with two little chimneys and some little windows in it. Frank is flying his kite and his little brother Myron is looking at it. His little brother Myron you see in this picture has short dresses on. Frank's kite is high in the air.

The houses you see are pretty little in this picture.

His little brother Myron you see watching him fly his kite.

Frank's new kite you see looks like a man's face in this picture.

Frank has a long string to fly his kite with.

MABEL SWETT, 8 years old.

Reproduced from Memory.

Some time ago the pupils were taught portions of Whittier's poem, "Little Red Riding-Hood." They seemed to enjoy it. For a language lesson one day they were asked to write the poem or story in their own words.

ADDIE T. GAUREN, Teacher, Belmont Street School, Grade III.

Little Red Riding-Hood.

Once upon a time there lived a little girl. It was in winter, and she was looking out of the window. She saw some crows, squirrels, and some blue-jays. Then she had pity on them. So she asked her mother if she could feed them. "Her mother said yes." So she put on her things. She had a pretty red bonnet. Her plad skirt was cloase a bout her drawn. She dropped for them some corn, and nuts. "She said. Come don't be a fraid. For I am called Red Riding-Hood.

ETHEL MOFFAT, 8 years old.

Do thy little; God has made
Million leaves for forest shade;
Smallest stars their glory bring;
God employeth every thing.—*Ex.*

Progressive American Gymnastics.*

By Hope W. Narey, Director Durant Gymnasium, Boston.

In each of the lessons, to follow, we shall present to the teachers what we call a *full day's order; i. e.*, a certain set of movements so arranged that when the set is finished every part of the muscular system shall have been exercised. These movements, too, are so distributed that an equilibrium of circulation shall be maintained; as, for example, following strong upper chest exercise, come slow leg-movements, that the blood, which through the chest movements has been called to the head and trunk, shall now be drawn away, and carried to the extremities.

Each lesson will be a day's order in full and each a little more difficult, a little more force-expanding than the one preceding. In this way we are able to secure a progression logical, systematic and physiological as all progression in gymnastics should be if properly and pedagogically presented.

Appreciating the limitations of the school-room as regards both space and apparatus these exercises will be arranged with reference to these limitations.

Now a few words with the teachers before we exercise. Perhaps we may as well begin with mutual congratulations that our respective lines of teaching are coming at last to unite upon truly pedagogical principles. It was so long before the need for pedagogical principles was recognized by the schools of gymnastics. So long before the science of gymnastics was recognized as a science and as something more than mere amusement or entertainment. But it has come at last to us as it came so long ago to you, and we are ready now and able to work together intelligently and helpfully, and, we trust, with the spirit of generous free masonry and good will each toward the other.

First of all, impress upon your pupils the need to acquire above all a perfect standing position. On that rests grace and elegance and health — all these. Without it grace and elegance is lost in awkwardness and vulgar expression of the vital, (so we call it in contra-distinction to the mental and moral.) Again, through the displacement, the crowding together, the irregular pressure upon the internal organs, their freedom is lost, their function impaired, and the whole system deprived of its normal vigorous action.

The teacher should demonstrate the positions and movements so perfectly herself, that her whole attention may be given to the class during the exercise, none of it whatever being absorbed in herself or in the sequence of movements. Never tell a child to *put back his shoulders*. He may obey and yet do it in such a way as to throw out the abdomen, depress the thorax and drive forward the head. Tell him, instead, to throw his weight upon the balls of his feet and make himself *very tall*. Or tell him to imagine himself drawn forward and upward, his chest leading. With either of these simple directions intelligently carried out, the shoulders and all will adjust and take care of themselves.

Try to establish in the children the habit of breathing regularly during the exercising. The tendency to *hold the breath* in concentrated attention is not easy to overcome. If correct breathing and correct standing can be procured, the battle is more than half won.

Teach the children to *think* the movements. Not only will they thereby execute the movement more accurately, but through the subtle coördination of mind and body, much greater physical good is derived from the exercise.

One point more and we are ready for work. There is much said now-a-days for and against music accompaniment to gymnastic work. Never say to a class, "Now let us keep time to the music," if that music is regular and rapid and clear cut from beginning to end. The music should vary in the movement to accord with the physiological effect to be gained from the gymnastic exercise. For example, in head and slow-leg-movements the music should become very slow in rhythm; while again, in certain other movements it might become much more rapid. The teacher must know the nature of the different movements in order to rightly direct the pianist lest when the music becomes mechanical the gymnastic character of the exercise be lost. With the right *kind* of music, we should say by all means allow it to accompany the work. It is cheerful, it is inspiring, it helps to control and make rhythmic muscular movements.

And now notwithstanding all these directions, which I trust, after all, have not discouraged you, let us call out children and prove to them and to ourselves whether or not it is time that theory and practice do happily combine in gymnastics as they do in most other good things whose principles we have worked out.

First Day's Order.

Heels on the same line, and near each other.

Feet turned out equally, and forming with each other an angle of about sixty degrees.

Knees straight, without stiffness.

Body erect on the hips, inclining a little forward; shoulders square and falling equally.

Arms and hands hanging naturally, elbows near the body.

Head erect and square to the front; chin slightly drawn in, without constraint; eyes straight to the front. Chest held high; weight of body over balls of feet. The teacher cannot watch too closely the standing position. *It is the basis for all correct work.*

Attentive Exercise.

To secure the attention of the pupil and prepare the body for the exercises that follow:

Sitting. Hands on hips. 1. (Fig. 1.) Head backward. 2. Head erect. 3. Head backward, bend. 4. Head erect. 5. Fold arms across back. 6. Turn body (right or left.) 7. (Fig. 2.) Stand in aisle, heels together. 8. (Fig. 3.)

Fig. 1.

Fig. 2.

(In Fig. 2 the feet should be flat on the floor with heels together. See 1 in diagram.)

Place (right or left foot forward,) heels on line. 1. Turn on the balls of both feet to the front, bringing the heels together; at same time place hands on hips. 2. (Diagram 4 represents the positions of feet in turning.)

Diagram.

Thrust both arms straight down at side, fingers stretched, palms towards the body (elbows close.) 3. Place both hands on hips. 4. (Fig. 4.) Thrust both arms down. 5. Place both hands on hips. 6. Thrust both arms down. 7. Place hands on hips. 8.

Place right foot straight forward about twice its length; toe touching floor; heel lifted; knees straight. 1. Heels together. 2. Place right foot forward. 3. Heels together. 4. Place left foot forward. 5. Heels together. 6. Place left foot forward. 7. Heels together. 8.

Fig. 3.

Fig. 4.

Fig. 5.

Place right foot straight at side, toe touching floor; heel lifted; knees straight. 1. Heels together. 2. Place right foot at side. 3. Heels together. 4. Place left foot at side. 5. Heels together. 6. Place left foot at side. 7. Heels together. 8.

II. Exercises for the lower part of the chest. To lift and separate the lower ribs, and so increase the chest capacity, thereby preparing the body for the exercises to follow.

*Copyright 1892, by Educational Publishing Co.

In movements for the lower part of the chest, first raise the chest and gradually bend the head backward, until an arch is formed by the spine; insist upon *deep* breathing during the movement.

Always follow any exercise for the lower part of the chest by a forward bending of the trunk.

Raise chest and head backward, bend. 1. (Fig. 5.) Head erect. 2. Raise chest and head backward, bend. 3. Head erect. 4. Raise chest and head backward, bend. 5. Head erect. 6. Raise chest and head backward, bend. 7. Head erect. 8.

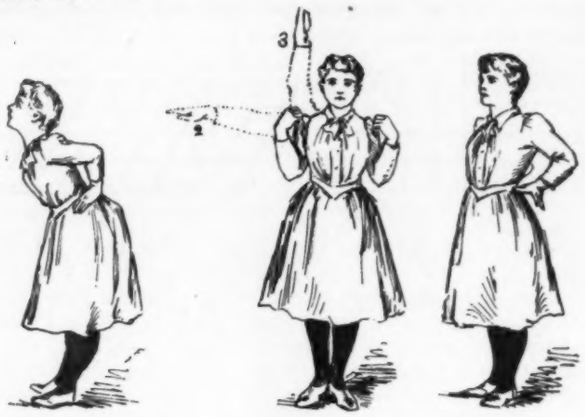


Fig. 6. Fig. 7. Fig. 8.

Raise the chest, and bend the trunk forward, keeping the head well up; looking at a point at the ceiling. 1. (Fig. 6.) Trunk erect. 2. Raise the chest and bend the trunk forward. 3. Trunk erect. 4. Raise the chest and bend the trunk forward. 5. Trunk erect. 6. Raise the chest and bend the trunk forward. 7. Trunk erect at same time, bring arms to upward bend position. 8. (Fig. 7.)

III. Upper Chest Exercise.

(Especial care must be taken that *the chest is held high* and the breathing kept regular during this exercise; else the opposite result — that of a contracted rather than an expanded chest — will be obtained. Let the teacher try for herself this exercise that she may see for herself the danger.) If rightly done these exercises increase the upper part of chest, lift lower ribs and increase chest capacity.

Raise both arms, out at sides, shoulder high, palms down, fingers extended. (No. 2, Fig. 7.) Bring arms to upward bend position.

Repeat through eight counts.

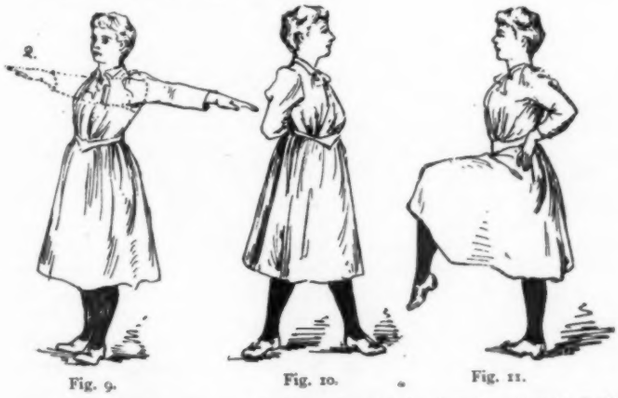


Fig. 9. Fig. 10. Fig. 11.

Thrust both arms straight up beside head; *head well up; palms towards the body; fingers stretched.* 1.

Bring arms to upward bend position. 2. Repeat through eight counts.

Thrust both arms straight at side, shoulders high, palms down. 1. Bring arms to upward bend position. 2. Thrust both arms straight up beside head; head well up; palms towards the body. 3. Bring arms to upward bend position. 4. Thrust both arms straight at side; shoulders high; palms down. 5. Bring arms to upward bend position. 6. Thrust both arms straight up beside head; palms towards the body. 7. (Fig. 4.) Bring hands on hips. 8. (No. 3, Fig. 7.)

IV. Balance Movement.

(In the two preceding exercises [II. and III.] the heart-beat has been greatly increased, and the blood has been drawn towards the chest. It will be remembered that the blood-vessels in the thorax are very large; consequently an unusual amount of blood can be collected there. Especial care then, should always be taken that pupils do not resume their study directly after such an exercise. On the contrary let the exercise be followed by another — some leg and foot movement, by which the blood is drawn away to the extremities. In the exercise prescribed below, this is done, good position of the body is maintained and a *training of will* is also brought about, through concentration and consequent coördination of mind and muscle.)

Place right foot as far to the right as twice its own length, knees straight, heels on line. 1. Rise on toes. 2. Heels to the floor. 3. Heels together. 4. Repeat through eight counts. Place the left foot to the left side about twice its length, heels on a line, both knees perfectly straight. Rise on toes. 2. Heels to the floor. 3. Heels together. 4. Repeat through eight counts.

V. Shoulder-Blade Movements.

(The blood pressure from the chest *having been relieved* by the balance exercises, it will be safe now to exercise in the shoulder-blade movements. No exercise is more directly applicable to school children than this. It is *a direct counteraction* to the effects from the cramped leaning over position unavoidable in the ordinary school-room chair and desk.) The shoulder-blade exercise widens the back, flattens the shoulder-blades, evens the shoulders, and widens upper part of chest.

Fig. 12. Fig. 13. Fig. 14.

Thrust both elbows back, lifting the hands until only the thumbs rest on the hips. 1. (Fig. 8.) Hands on hips. 2. (Fig. 4.) Elbows back. 3. Hands on hips. 4. Elbows back. 5. Hands on hips. 6. Elbow back. 7. Both arms straight down at side, palms towards the body. 8.

Raise the right arm straight at side, shoulder high, palm down and fingers stretched. 1. (No. 1, Fig. 9.) Swing the right arm straight forward, shoulder high, on a line with the shoulder, palm down and fingers stretched. 2. (No. 2, Fig. 9.) Swing right arm back to side, shoulder high, palm down. 3. Right arm straight down at side, palm towards the body. 4. Swing the right arm back to side, shoulder high, palm down. 5. Right arm straight down at side, palm towards the body. Repeat with the *left arm* eight counts. Repeat with *both* arms eight counts, *folding the arms across the back on the eighth count.* 6. (Fig. 3.)

VI. Waist Muscle Exercise.

(In "Balance Movement" hands have remained on hips. No change of hands at the beginning of this movement.)

These exercises, besides their muscular significance, free the internal organs, change the relative pressures one upon the other that has come from a long "sitting still" and so restore any sluggish circulation that may tend to establish itself by the continued one position of the school-room.

Place the right foot to the right side about twice its length, heels on a line, weight forward over the balls of the feet. 1. Twist the trunk to the right, keeping the feet firm

on the floor. 2. (Fig. 10.) Turn the body front. 3. Twist the trunk to the right keeping the feet on the floor. 4. Repeat to the *left* side, eight counts, bringing hands on hips. (Care must be used that the twisting movement is from the waist and not the feet.)

VII. Slow Leg Movement.

Again let this waist exercises be followed by a leg exercise for the reason above indicated in the exercise following the upper chest movement.

Bend the right knee forward and upward, making a right angle with the leg, toe pointing to the floor. 1. (Fig. 11.) Heels together. 2. Bend the right knee forward and upward. 3. Heels together. 4. Repeat through eight counts with the left leg.

VII. Preparatory Jumping.

Preparation to a regular jumping exercise to be given in the *progressive series.*

Rise on the toes, keeping the heels together. 1. (Fig. 12.) Bend the knees, keeping the heels together, and lifted from the floor. 2. (Fig. 13.) Straighten the knees, keeping the heels together and lifted from the floor. 3. (Fig. 12.) Heels to the floor. 4. (Fig. 4.) Rise on toes. 5. Bend the knees. 6. Straighten the knees. 7. Heels to the floor. 8. *Repeat with increased speed.*

IX. Breathing Exercise.

These exercises bring *rest* after the rapid decomposition of tissue and healthy normal fatigue of the preceding exercises. Also energy is stored up for future expenditure. And just here a word in regard to the music. As we have hinted in the introduction, children must not be made to keep time to any music. The pianist must keep time to the children. No one sitting at the piano *can* estimate the slow music movement needed in a "slow leg" or breathing exercise except by watching closely the class. The music in such exercises, *if of the right sort* aids in the rhythm and helps the pupil. If it is not rightly conformed to the to the exercise it is absolutely absurd and absolutely harmful.

Forward and upward swing both arms perfectly straight beside the head; head well up, arms width of the shoulders apart, *at the same time inhale.* 1. (No. 1, Fig. 14.) Turn the palms outward, and bring both arms straight down to the side of the body, *at the same time inhale.* 2. (No. 2, Fig. 14.)

Jack-Knife Carving for Third Grade.—I.

By Caroline E. Kilbon, Springfield, Mass.

WE are going to learn how to do something pretty with the jack-knife, children. I have given each of you a piece of wood four inches long, two inches wide. Place it in front of you so the longer side will be horizontal, this way,

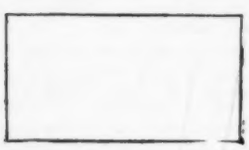


Fig. 1.

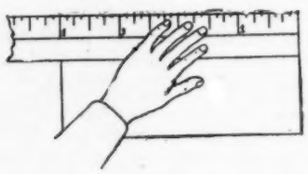


Fig. 2.

That is vertical, Arthur. Place your rule near the upper edge with its right end even with the right end of the block. Harry, your rule is even with the left end. Hold the rule on the block with your left hand like this, (Fig. 2.)

Fig. 3.

Take the pencil in the right hand and place points near the edge of the block at every half inch. Those are nice points, Carl; they are round, and not too heavy. Your points are too far from the edge, James. Now turn the block half way around so that what was before the farther edge will be the nearer. That is only quarter way round, Lulu. Don't turn it over, Alice; keep the same side up. Place points near this edge just as you did near the other. Turn the block so the short side will be horizontal. That is right. Now, with rule and pencil join the upper left hand point and the upper right hand point this way, (Fig. 3.)

Join the other points the same way; don't let the rule slip. Next, make points at every half inch near one end of the board, then near the other end. Harry, do not hold the rule on the table, but on the block. Have all of you made the points? Bertha says she has a lot of little squares. (Fig. 4.) Have you, Arthur? No? Let me see. That is good, all but one line. See if that point is half an inch from the lines each side of it. It is not, is it? Rub out this line, make the point right, and yours will look like Bertha's. If you have squares like mine on the board, you have made the points well and drawn straight lines.

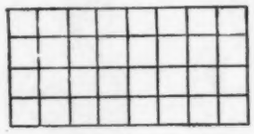


Fig. 4.

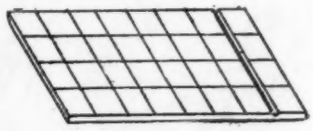


Fig. 5.

Now we are ready for the knives. What is it, Jennie? Afraid it will cut? See here, children; notice how hard I press my little finger against the blade. But the knife does not cut me although it is very sharp. (Fig. 7.) But if I were to press hard and draw my finger along the blade at the same time, it would cut deeply. Watch papa this noon when he carves the meat for dinner. See how he draws the knife back and forth. Ask him not to draw the knife any, but just to push down on it. Then see how much harder it is to cut. But in this carving there is no danger of cut fingers unless you are very careless.

Now take your knife in the right hand this way. Nearer the point, Alice. Don't double your fingers up, Carl. We want to make a cut each side of the pencil line like this. That is, we want to cut out a piece of wood a little wider than the pencil line and leave a V-shaped groove. This picture I have made on the board is too deep and wide, but I had to make it so in order to have you see it. (Fig. 5.) Place the long edge of the board horizontal. Put the point of the knife at the upper end of the right hand line, near the rightside of the line, this way. (Fig. 6.)

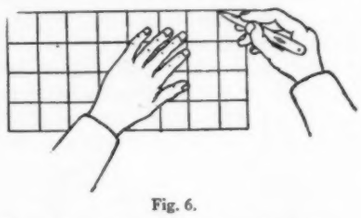


Fig. 6.

Fig. 7.

There are six things to remember: 1. Take hold of the knife near the point. 2. Keep the fingers straight. 3. Let the little finger and one next to it, lie on the table or block. 4. Tip the knife off to the right. 5. Be sure to keep on the right of the line, and close to it, and last of all 6. Cut deep. Now what are we going to remember? I will write them on the board. Now you may try to cut. Tip the top of the knife to the right, Alice. Keep on the right of the line, Harry. After you have cut down the right side of the line turn the block half way around, so that what was before the left of the line will now be the right, and cut this side of the line. See what James is holding up. Part of his line came out in a long strip. That shows that he tipped his knife just right, so that the two cuts met in the wood and this piece fell out.

Now, try cutting the other lines. The second is better than the first, Arthur. Jennie's hand is tired. Perhaps some others are, too, so lay down your knives, children, stretch out your arms and shake your fingers as if you had something on them you wanted to shake off. Now for the carving again. Bertha, if your hand is not strong enough to make a deep cut the first time, draw the knife two or three times in the same cut. Yours all done, Carl? Why, yes, and nicely, too. You can turn the block over on the other side and carve it just like this, only better. You have all finished one side now, so we will stop for to-day. You want to work longer, Arthur? I am glad you like it so well.

Two Ways of Giving a Language Lesson.

By Mrs. Ida Gilbert Myers, Principal Training School, Washington, D. C.

I couldn't help thinking about the two teachers whom I saw give that language lesson. The subject and the material used to teach it were exactly the same in both cases so my mind naturally dwelt on the two ways of handling the work.

A live picture — a tableau — had been chosen as the "something to talk about" — the basis of the language. It was a very interesting picture, too, made up of a little girl ironing her doll's dress. All the house-keeping tools needed in this particular work had been supplied — a snowy ironing sheet, an iron just right for the little house-keeper's hands and a pretty holder to save them from imaginary burns. The children had been in school about three months, so this selection seemed good and promising, and quite enough for them to undertake. The child at the board ironed away with a good deal of spirit and all the other children appeared quite ready to do their part. It impressed me as a fine opportunity for strong work in seeing, and for language based upon the observation.

By this time you are saying, "Where was the teacher all this time?" Let me present her to you as she presented herself to me, and to her school, too, if I can rightly measure their impressions. She seemed to be made of lead, so heavy and inert was she. There was neither visible nor invisible response to the pleasure of the children, as she asked in a voice of perfect monotony and dullness, "What do you see?" There was a slight, but quite perceptible falling off in the interest of the children at the manner accompanying this first question, which was immediately followed up by something about like this, as each child arose; "Look right this way!" "Stand up straight!" "Put your hands at your sides!" "There! *Now*, what do you see on the platform?" Then she hedged the child in until he was compelled to give the exact words in the teacher's mind. When she had secured this answer, she was evidently gratified and passed to other children, saying to each, "*You* say it," "*You* say it." "*You* say it," until most of them had repeated *her* words.

"What is the little girl doing?" There came a squeezing and cramping and clipping of corners to get *just the right* (?) *answer* followed by the same refrain-like command. "*You* say it." "*You* say it."

"What has she in her right hand?" "What has she in her left hand?" "What do you think of this little girl?"

These were the questions given without one sign of pleasure or helpfulness. After each was the same wearisome repetition by the children in compliance with the stereotyped direction, "*You* say it."

"That will do," to the child at the board. That was all.

This brought us to the end of a very logical lesson, but one which was at the same time one of the most mechanical, most wooden, most stupid and most profitless lessons to which I ever listened. True, under analysis it proved to be, without doubt, that form of composition known as description — consistent and law abiding so far as the demands of description were concerned. The first question drew out a statement containing the substance, the point of the tableau in general language corresponding to one's comprehensive general first glance at an object. The following questions called for an analysis of smaller relations — details. The final one required are inference based on the conditions of the tableau. It was all right according to the letter of the law, but where, oh where was the spirit of education!

I need not go on to tell you of the unrest, the inattention, the new channels of activity, that the children opened for themselves, the imitation, the lack of spontaniety, the utter inability to hold the mind to this dreary tread mill. And all these failures bring certain demoralization. This lesson is one of a class — a dangerous class too, because so much of it is good — good in plan, good in preparation, — that it becomes harmful only when in the hands of such a teacher, who in turn is one of a dangerous class also.

Another Way.

I saw the same lesson as I said, given to another class by a sweet mannered woman, who brought to this apparently simple work, as much attractiveness of bearing, as she could have gathered to interest and hold, and keep the most important and honored gathering on earth. I think she looked upon it as such. After a bright glance not a minute long, there was just one spirit in that room. The little girl fell to ironing with a *sincerity* that came naturally from the perfect sympathy and understanding between her and that teacher. Then something was done that seemed to me very beautiful and strong. In the most natural, and the most pleasant way, the teacher inclined her head toward the child at the ironing board, saying, "Good-morning, Mrs. Brown." Just a little upward flash of appreciation from the child's face, then a prompt "Good-morning, Miss Barnes," with an immediate return to the business of the time — ironing. That seemed to me to be the key to all that followed. It the teacher had *played* and had *affected* manners that she *thought* suitable for the occasion, it would have been a very common thing to do, but none the less fatal as a help to the work in hand.

"Look at Mrs. Brown, children, and then tell me what day you think it is."

It *was* Wednesday, but every child upon looking at busy Mrs. Brown declared that it was "Tuesday."

"What makes you think so?" came next with a little challenging look that demanded immediate and sensible thought. In less than a minute, half a dozen children, with perfect freedom, each *in his own way*, and so all with different expressions had said in substance, that it was early Tuesday morning and Mrs. Brown was doing her ironing.

"Now look at her again, sharply," said the teacher, "and tell me of a very nice something that Mrs. Brown has in her house. You can't see it, but you know it is there." "A baby!" "A baby!"

"That's it!" said the teacher with a little out and out gleeful laugh. "What made you say that?"

"I knew she must have a baby because she is ironing its dress." After this, there was a very lively and close description of the picture made by the little girl at her work. Every body was engaged in it. All were keenly interested and ready to tell what they saw. At the last the teacher said, "What do you think of Mrs. Brown?"

"I think she is a good housekeeper." "I think Mrs. Brown likes to iron," and so on with a dozen or more of these thoughts growing naturally out of the picture. One boy — a baby not yet able to talk plain — with ideas of "woman's proper sphere" handed down to him from a correct and conventional ancestry thought she was the "wight sawt of a muvver."

"Have you finished your work, Mrs. Brown?" "Yes." In a twinkling the dress was neatly folded and placed on a shelf. The iron was carried to the stove (a table). The holder was tucked between the sheet and the ironing-board which was put away. The chairs holding it were set back in their places — all by Mrs. Brown, as deft, as unconscious of herseif and as perfectly conscientious in the faithful doing of what she had to do, as the most exemplary grown up Mrs. Brown that ever lived. As she passed by the teacher to take her seat, a hand settled very softly on her head and a quiet voice said, "Thank you!" It was so quickly done, that it was hardly noticeable, but it was just and beautiful.

Everybody was happy and satisfied — not simply because of the good time, but because of work well done. The teacher thought they had done well, so they knew they had. It was a lesson full of clear, orderly seeing, full of clear, orderly, and reasonable thought, with language in perfect correspondence with these. There was an *esprit de corps* quite wonderful to see and feel, and an elegance, a culture, a refinement full of ethical potentiality.

Those teachers are about a world apart. Pity — isn't it? that children have to take the consequences of this world-wide difference!

Primary School Sewing.

By Caroline F. Cutler, Author of "Primary Manual Training."

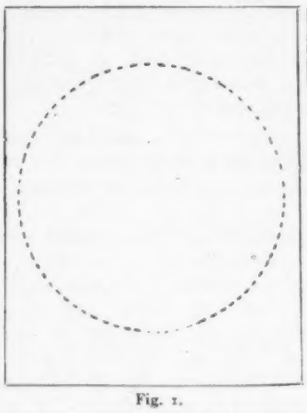
"GOODY! Goody!" exclaim the tots in the primary school. "We are going to learn to sew!"

"Dear! Dear!" think some of the weary teachers, "how can we crowd anything more into our already busy days? When can time be found for this addition to the curriculum?" But perhaps there need be no addition. This may prove an agreeable substitute for monotonous repetitions. Besides, the children need not be obliged to make dresses or even aprons, but their restless energies may be led into novel channels and their ever busy fingers find useful occupation. The subject will develop into lessons in Form, Color, and Ethics combined. One less repetition of the *oral* description of the "edge" of a cube, and we gain time to *sew* its representation, — a straight line. Another line may be sewed, instead of repeating the last paper-folding exercise, and when the circle is sewed, if the drawing of that form will be equal in merit to two lessons without the sewing.

That sounds well in theory. Now let us consider it practically.

It is well to have the sewing of the first year done upon cards; a continuation of a former occupation, if kindergarten work has preceded — an excellent opportunity to supply that deficiency, if necessary. Let the designs be simple outline figures of forms based upon the type-solids. Four figures based upon the sphere are here represented.

First Year.



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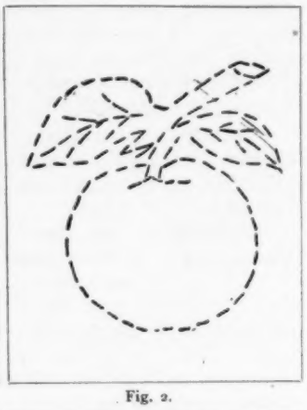

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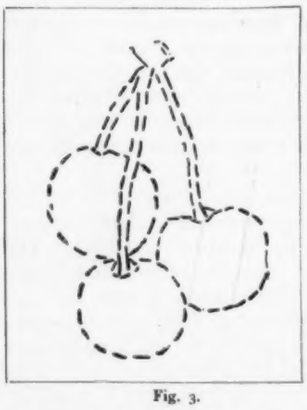


Fig. 3.

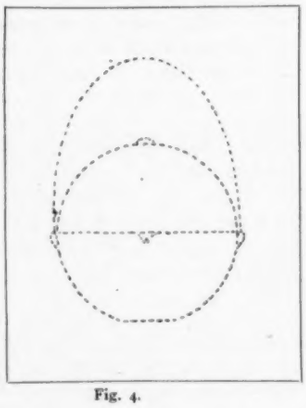


Fig. 4.

The work of the second year may be upon canvas. (See Figs. 5 and 6.)

For the third year soft cloth should be the material and more artistic designs may be attempted. (See Figs. 7 and 8.)

Directions for the work of the first year: — Blank white cards, the weight of what paper dealers call "Oaktag," and 4 x 5 inches n size, may be bought in packages, at about twenty cents per hundred.

Upon one card draw a circle about three or four inches in diameter, and place the card upon a kindergarten cushion and with a pricking needle (or even a common pin cushion and shawl pin) prick holes through the pencil line at intervals of a quarter of an inch. Place this card over another and prick through the same holes, until the circle is outlined upon the under card. In this way as many cards as are needed may be prepared. Older children in the school may often be allowed to do this pricking — and if a demand be created, prepared cards might be furnished to the schools as other materials are supplied. *Coarse* thread of different colors can be bought among kindergarten supplies, or fine worsted or yarn may be used. If the latter, worsted needles must be supplied.

Second Year.

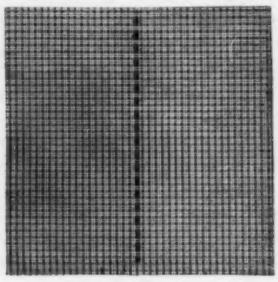


Fig. 5.

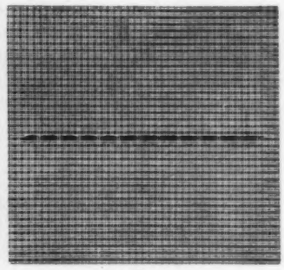


Fig. 6.

For the first lesson let monitors distribute needles and thread, or worsted which has been previously cut into sewing lengths. Tell the children that when their needles are threaded and a knot made, they may have a card. Many will thread theirs at once, having learned elsewhere. Then they may help the teacher attend to the others. The teacher should then explain to the class how to put the needle up through one hole in the card, and down the next, repeating this movement until the needle has been passed through each hole. Black-board illustrations are often helpful here.

There will then be a blank space between the stitches, but by putting the needle *up*, where it was passed *down* before, and repeating the figure, a solid line of sewing will be presented. Those who finish first may help others until all have learned to use the needle, when the lesson may be conducted like other class lessons — the teacher assisting each one in turn, as necessary. Let each child's name be written upon the cards, and when it is time for the lesson to come to an end tell the children to remove their needles, leaving the thread attached to the cards if the work is unfinished. Let the needles be collected in a box, and they should be passed through an emery cushion, to prevent rust before the next lesson.

Third Year.

Fig. 7.

Fig. 8.

The cards should be collected, and unless the teacher has been able to notice each one carefully during the lesson they should be examined later.

If the figure can not be completed in one lesson, the cards may be returned to the class at the next lesson, and the work continued.

For those who always work rapidly, completing lessons before the rest of the class, extra cards may be furnished.

During the first lesson let orderly distribution of material and *assistance* be firmly maintained. If only but a little sewing be done, and disorder avoided, the succeeding lessons will accomplish better results.

Directions for other work and designs for each grade, will be given in the following issues of Primary Education.

Folding.

By Bertha Kuhn, Weehawken, N. J.

"Forms of Life" (a stove, chair, plant, animal, etc.); "Forms of Beauty" (any symmetrical figure.), and "Forms of Knowledge" (geometrical forms) are terms applied to the representations of real things made by means of the Kindergarten Gifts and Occupations.

The little Folding-paper lends itself to these terms most satisfactorily in giving a more life-like representation of objects than sewing or weaving. These latter give but *pictures* of things, while folding gives the *real thing* as far as that can be done. In doing so, however it only fulfils its mission, which is to be a link among many in building *up* the Solids from the Point and Line. The *Gifts* lead *down* to the Line and Point.

Folding is an invaluable aid in the normal development of the child. The evolution of one tiny, easy step at a time in a new direction, keeps him watchfully attentive; the regular sequence of the "known" that goes before attaining the new step, trains his mind to orderly habits of doing and thinking, and is restful to his mind when given as a change from mental work. The manipulations strengthen the muscles of fingers, hands, and forearm, (train the eye in accuracy of measurements), and change "rude" strength into deftness and delicacy of touch.

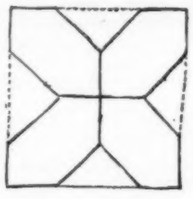
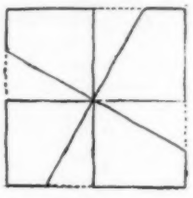


Fig. 1.



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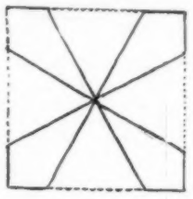


Fig. 3.

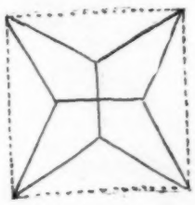
The pleasure of achievement encourages timid children to "open out"; and in using the foldings as elements for symmetrical figures to decorate walls, frame pictures, etc., etc., the child's sense for the beautiful is stimulated. And lastly, the satisfaction of doing good work, making something useful and being physically employed has a decided effect upon his moral nature.

But folding covers the work of two hours a week for years, we can therefore consider but a tiny fraction of it at one time, and have chosen for to-day the *ground forms* of the "Forms of Beauty" of the Table-cloth Sequence. This follows the simpler and more restricted Salt-cellar Sequence.

The salt-cellar ground form is made as follows: (This is necessary for the Table-cloth foldings.)

1. Fold the paper in half, edge to edge.
2. Open out, do the same in the opposite direction.
3. Fold *by opposites, without turning the paper*, all corners exactly to the center, and *crease well.*
4. Turn the paper, triangles down, and repeat No. 3.

This forms the basis for the Table-cloth Sequence for which, with the left hand,



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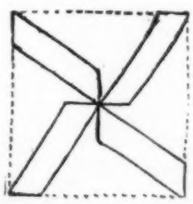

Fig. 5.

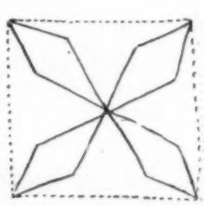

Fig. 6.

1. Hold the paper just folded in the middle with thumb *above* on *three* squares, forefinger *below* among the triangles but not *on* them.
2. With *right* thumb and forefinger take hold of the little square not held down, open it out and *turn it down.* (Result; "tadpole" Chinese kite; children love to give a name to everything they make.)
3. Do the same to *opposite* corner. (Result: A flying bird.)
4. Repeat with the two remaining corners and you have the "table-cloth."
5. Turn it over and you have a butter dish; these are a few "Forms of Life" on the way to "Forms of Beauty."
6. Place thumbs and forefingers to the four *edges* and fold down to the centre.
7. Hold in that position and fold each *corner* down to the center. This again breaks the surface into four one-inch squares, as in the salt-cellar; but the possibilities are vastly more manifold, *because the squares are now moveable.*
8. Take the two edge-corners of a little square, and fold them so as to touch the diagonal line *underneath* itself, do the same on all the squares and you have Fig. 1, the Hexagon.
9. Fig. 2. *Shoe trapezium.* Fold one of the *outside* edges of a squar *parallel* with the diagonal line above mentioned.
10. Fig. 3. *Kite trapezium.* Fold the same as No. 2, but both edges of the square.
11. Fig. 4. *Kite trapezium* with *inner* edges folded.
12. Fig 5. Rhomboid. One outer and one inner edge folded as before.
13. Fig. 6. Rhomb. *Both* inner and outer edges folded.

Each of these forms are but starting points for a regular sequence of work; they are, however, valuable in themselves, if rightly used. They will teach the terms "horizontal," "vertical," "slanting" or "diagonal," "square," "triangle," "oblong," and those given in the illustrations. also *Size* in inches, fraction of "foot" and "yard;" *Comparison* in Form, Size and Number, Color; Quality, and Make of paper, and many other things, which there is not space to tell about.

The Teacher.

Unto an artist I imploring spake,
"Paint me a figure — with your soul of fire;
That shall embody light and so inspire
To larger deeds that the whol world will wake,
And, as at stirring sound of bugle, take
Truth's highest citadel." Quick with desire
I saw the artist, touched to impulse higher
Than even the stars, a reverent movement make
As if in prayer; then on the canvas drew
A group of children, with a Presence fair
Set in their midst that, sun-encircled, grew
Into the Face Sublime! — O Light of ages, where —
Where other shall we see the symbol true
Save in the splendor though alone dost wear?

— Mrs. C. E. Whiton Stone, in Boston Bazaar Book.

Accidents in the School-Room.

By Mara L. Pratt, M. D., Boston.

"YOU see I have quite a little pharmacy here," said a teacher, drawing aside the curtain of a little wall closet in her school-room. Now, that bottle of white vaseline. You wouldn't believe it, but the twenty-five cents I invested in that vaseline has yielded compounded compound interest. You know little Willie Walsh. He's a hard little fellow; but I pity him. His mother goes out washing — he splits wood before school for the neighbors. You know the type. But really, his dirty little hands were so cracked and sore from "chilblains" and "chaps" he couldn't hold his pencil. Well, to make a long story short, that little bottle of vaseline has cured his hands and has done for him morally what last year's whippings and this year's scoldings had utterly failed to do — *i. e.*, make him behave himself in school. A very wonderful medicine is vaseline. Do you *see*?"

"I see. And that camphor bottle?" "Very seldom any use for that, to be sure. But last year, in this room was a child given to fainting. I was so frightened and helpless the first time she fainted, I was ashamed of myself. A teacher who can not rise to a little emergency like that isn't fit to have charge of these little five-year-olds."

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"You are right; but what do you do with *faints?*"

"O, just lay the child flat, raise the feet, sprinkle a bit of water on the face, then let the child inhale the camphor, that's all."

"But this carbolic?"

"That? O that is two per cent. solution of carbolic acid. I *am* almost afraid to keep it in the school-room. It is rank poison, you know. Still, it is such a serious thing to bind up a cut without being sure it is clean. A little child in one of the down town schools had really quite a serious time last term — had to call a doctor days after — because a cut had been bound up with a bit of gravel still in it. So I keep the carbolic, drop a few drops in the water and try to cleanse the cut thoroughly."

"But how in the world do you know all this?"

"O, there were those emergency lectures last winter. After a long struggle I did manage to remember a few things But to go back to these cuts. A little cut on the finger is easy enough managed. Hold the child's hand high, then bandage around the base of the finger quite tight. Let the bandage remain on for a little while till the blood at the cut has coagulated a bit — then the regulation "rag" does the rest. However, I always keep on hand this little roll of half-inch bandage — it is easier to manage, is less clumsy, and doesn't come off as the rag is so sure to do."

"And this little bottle of arnica tincture?"

"A few drops of that in hot water (when I can get it hot) relieves Freddie's bumps so soon, and keeps the blood from 'settling'.

"O, but the nose-bleeds! I believe we make a 'specialty' at nose-bleeds in this building. Hardly a day that some child isn't there in the hall at the bowl, wrestling — the hero of the hour — with a nose-bleed. And it is surprising how foolish we are in our dealings with this — this — *lesion*, I think the doctors call it.

"Now listen. A child's nose begins to bleed. We rush him to the bowl, let on the water, and there the child will stay the whole afternoon, more or less, splashing and playing with the water, rinsing and washing the disaffected member — doing, in short the very thing that keeps the bleeding continued. How? Think a moment. A blood-flow stops by a little coagulation forming at the mouth of the broken blood-vessel. That is nature's provision for herself. The child at the bowl washes off this coagulation as fast as it forms, and the bleeding bids fair to go on forever. Instead then, of this washout method of treatment, we should apply the very opposite. Insist that the child hold a dry handkerchief to his nose, keep the head still, and press upon the upper lip close to the nose. Any ordinary nose-bleed will stop under this treatment very soon. If the case is more serious — something very cold at the base of the skull and something very hot at the root of the nose, between the eyes, will help very greatly.

"Some people, you know, put cold keys down the child's back. Now that isn't so very senseless after all; though it would be well to know that it is the coldness and not the key, *per se*, that does the work — if, indeed it does do it at all.

"However, the spring term is the nose-bleed season. Just now it is frost-bites. Children are so careless. Every once in a while some child comes in with fingers or ears half frozen Sometimes they think it very hard that I do not let them go straight to the hot stove; but they could do nothing worse than that. Quick, hard rubbing to bring back the natural heat is the only right thing to do.

"But over and above all — plasters, poultices, bandages, and all — we teachers need to realize the feelings of the child himself under his bruises and hurts. They are his own — he is hurt and he is frightened — the little heart longs for sympathy, and to his mind, it is the teacher that knows it all, and it is she, and she only, who can make it all right. Therefore, let us be sure that we stand ready always with a flood of sympathy, be sure to make the child feel that the teacher *cares*; perhaps then we shall have done him a service more needed, more tender, more lasting, than any text-book lesson that was ever given."

Primary Work in Brookline.

[These specimens of illustrated work in literature are from the room of Miss Molloy, of the Winthrop Primary School in Brookline. The illustrations were copied by the children, from the teacher's drawing upon the black-board. The object of this work is to aid the pupil's imagination in the conception of mental pictures in connection with literature. As these children mature in age, they will gradually reach the point of original illustration.]

We Are Seven.

(*Wordsworth.*)

I met a little cottage girl;
She was eight years old, she said;
Her hair was thick with many a curl,
That clustered round her head.

By Frank Foley, 9 years old.

Two of us in the church-yard lie,
My sister and my brother,
And in the church-yard cottage I
Dwell near them with my mother.

By Annie Maloney, 9 years old.

Then did the little girl reply,
Seven boys and girls are we;
Two of us in the church-yard lie,
Beneath the church-yard tree.

By Mary Paine, 8 years old.

(This page is arranged for teachers whose busy lives leave them little time to read. Some of the leading events in the literary world with which teachers would like to be familiar will be given here each month.) — Ed.

"The Laureate is dead! Long live the Laureate"! "Alfred, Lord Tennyson, is dead," came the mournful news, and hardly had that royal spirit "crossed the bar", before all the public prints of England were ready to discuss his successor.

Who *will* succeed? There is not an overplus of the prime material out of which laureates are made, in England, just now. With the possible exception of Swinburne, Sir Edwin Arnold stands head and shoulders above the rest. But Sir Edwin is an Orientalist with hardly a touch of English life and thought in all his work. To make him laureate would be to hang a caged nightingale in the field where the lark was wont to nest and sing.

Swinburne, the Robin Hood of English literature, who outlaws law and conventionality, striking the safeguard of society with cap-and-bells, and often with sledgehammer,—shall he,—splendid word-master though he be—shall *he* stand as primate of English literature?

William Morris ranks next in ability, but he is a populist and a working man,—a great stalwart practicality, as Carlyle would say—and verse-making is not the grand aim of his life. The other Morris, Lewis, is at the same time more distinctively a poet than William, and less one.

Alfred Autin, who has done but ephemeral work; Robert Buchanan, a court favorite of erratic tendencies and not a master of verse; William Watson, a man of talent, rather than genius; Rennell Rodd, a young disciple of Tennyson, recommended by Empress Frederic, with whom he has talked Tennyson, when not engaged in playing tennis with her daughters:—all these are mentioned for the laureateship of England.

It seems likely, on the whole, that Mr. Gladstone, with whom the appointment lies, will leave the place vacant for the present. Is not that the greatest honor that could be given now to the sweet singer of England?

Mrs. Besant is now in this country, giving lectures in the West on Theosophy. It is safe to say that what Mrs. Besant doesn't know about the unknowable, isn't worth knowing.

If things go on at the present rate for about a generation longer, the undergraduates of the young women's colleges in this country will be challenging the students of the boys' colleges to athletic contests without fear or favor. Read what Albert Shaw says about physical culture at Wellesley, in the December number of the *Review of Reviews*. Talk about the inability of women to throw a ball or vault a fence! Wellesley gymnastics is playing havoc with these feminine traditions,

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The first chapters of a new novel by W. D. Howells appear in the Christmas number of the *Ladies' Home Journal*, and we understand that Mr. Howells has signed agreements with the publishers of this magazine by which all his work for some time to come will make its first appearance there. Of the new novel, "The Coast of Bohemia," it is too early as yet to form any judgment, favorable or unfavorable. Enough to say that the opening chapters are thoroughly Howellsesque and promise the same apotheosis of the commonplace which characterizes all the later work of this novelist.

Speaking of literary fashions, it is worth while to note that the Dutch novel is just making its *debut* as a literary "fad" in England, and presently—such is the undeniable tendency to Anglomania in our literature—will be much talked-of in this country also. Maarten Maartens is the idol of the new Dutch school in England. As a fun-loving young school teacher remarked, "He has one of those *philopena* names that count for so much when a man starts out to be talked about." But Maartens has more substantial qualities than an attractive name. His latest novel, "God's Fool," is a strong and striking picture of people and events in a typical Holland town. The book is intensely tragic, yet pure and simple in tone, and with a distinct moral purpose, and may well be counted among the few current works of fiction which a busy teacher finds time to read.

It is the literary fashion now to read Barrie, and one who is not familiar with the characters and quaint turns of expression in "A Window in Thrums," and "A Little Minister," should hardly venture into a company of book-loving people. Delicious humor, faultless character-painting, touching pathos, and the indescribable something which one may call "style," or "atmosphere," or what you please, but which always clings about the work of a true genius,—these are the characteristics of Mr. Barrie's books, as well as of his short stories and sketches; no wonder the literary weeklies are all scrambling around his workbench. Read, if you are in a playful mood, a little sketch of his in "Harper's Weekly" for Dec. 3, 1892, entitled, "Two of Them." It is the Barrie cult in epitome, and for utterly delicious, sly fun, combined with genuine sentiment, is inimitable.

The man above all others who should have been elected to succeed Lord Tennyson as president of the English Society of Authors, is Mr. Ruskin. But instead, Mr. Meredith was chosen to this high honor. Ruskin's name, say the reports, was mentioned, "but it was feared his feeble health would prevent his acceptance."

Few people seem to be aware that Mr. F. Marion Crawford, the popular and versatile novelist, is an American. This is not to be wondered at, however, as he was born in Italy, and has spent a great portion of his life in travel and resident study in foreign lands. Personally, he is characterized as "a polished man of the world, urbane, tolerant, and genial." His most remarkable characteristic as a story-teller is versatility. Most novelists have a "field" or a "vein" in which alone they produce good work. Mr. Crawford's field is the world, and his vein is universal humanity in all its phases and aspects. He is equally at home in depicting the society life of New York City, the quiet atmosphere of an English rural parish, the cosmopolitanism of modern Rome, or the legendary splendors of the court of King Darius. All his work is admirable and has the characteristics of permanency. Mr. Crawford is giving readings in the United States, this winter, from the following novels; "Zoroaster," "The Witch of Prague," "Griefenstein," "Sant," "Ilario," and "Children of the King" (the latter, we believe, still unpublished.) Mr. Crawford, it is said, considers "Zoroaster" his best novel.

The appearance of an *edition de luxe* of the poems of Helen Jackson (H. H.), shows how the fame of this rare, spiritual woman is increasing as the years go by. When she died seven years ago, her work was scarcely known outside a choice but small circle of kindred spirits. Now both her poems and her great novel, "Ramona," have passed into the list of American classics and are read by thousands, instead of hundreds of admirers. Mrs. Jackson's life was one of intense physical suffering, and the sadness of it has inevitably crept into her poems. But there is nothing morbid about their pathos. It is tender, true, refined. Her best poems, to our thinking, are "The Singer's Hills," "The Blind Spinner," and "Thought." Of this last poem, Ralph Waldo Emerson said, "It is one of the finest things in the English language." All lovers of what is best in American literature, should rejoice at the elevation of taste among the reading public which warrants the putting forth of this sumptuous volume of Mrs. Jackson's poems.

Everybody has heard of *editions de luxe*. Comparatively few, however, have ever seen a copy of these fabulously expensive books. The following rather sarcastic description does not hit very wide of the mark:—

"An edition de luxe is a book printed on rough paper, that will not take illustrations at all, but which costs 40 or 50 cents a pound; the book usually has a title-page printed in several colors, very gaudily, and is bound in silk cloth, usually white, with a hideous, though elaborate design stamped in gold. The edition de luxe must always have a ribbon around it.

When an edition of 10,000 copies of a new book is exhausted on the day of its publication, it means that the author's previous work has been of such a character that the public is willing to take anything from the same hand on faith. Such was the case with Mrs. Burnett's "Giovanni and the Other," recently published by the Scribners, and it was not too much to expect of the work of one who has given the world that requisite child's classic, "Little Lord Fauntleroy." "Giovanni and the Other" is a group of stories of child life, written for children, and most of which, as the author tells us, are autobiographic. They are beautiful, but uniformly sad, and it is a question whether it were well to let quite so much of the shadow of life fall within so small a compass. Is not sunshine, for the most part, with only a bit of shadow here and there, the only healthful literature for children? Older people know how to find the true meaning and sweetness of pathos, but children are only saddened and depressed by it.

The first novel of a successful poet always provokes a good deal of curiosity and generally has a large sale, irrespective of its merits. This is likely to be the case with Mr. Edmund Gosse's "Secret of Narcisse." Besides being a poet and a novelist, Mr. Gosse is a popular lecturer on literary topics in England, and a writer of critical essays for the leading periodicals of England and America. He has keen insight and good judgment in the world of letters.

Edward Everett Hale and Lucretia P. Hale have collaborated a "Story of the Boston of To-Day," entitled, "The New Harry and Lucy." This is a modern version of Miss Edgeworth's "Harry and Lucy," which was a classic with young people a generation ago. When two such delightful writers and great-hearted lovers of youth as Dr. Hale and his sister undertake to write a helpful book, the reader may be sure of finding that they have not only realized their purpose, but done so in the most charming way.

Contributions to the several departments of PRIMARY EDUCATION will be welcomed, *promptly considered*, and, if accepted, *promptly paid for*.

The heading of this department tells the teachers of the country that we wish to know everything of general interest concerning all of you. How are we to get it for general distribution to our readers everywhere? *You must send it.* We depend on you to tell us what you are doing, singly or in organization. We may not print it all, but we shall be glad to see it all and we shall find every kernel of grain you send us, no matter how deeply it may be buried in the details of a personal communication, and be glad to give its nutriment to others.

One of the greatest benefits in the gatherings of teachers, is the tonic of a social and sympathetic reunion Such gatherings must necessarily be infrequent, but the pen is always possible as a means of communication on school matters, and its power to carry and bring help from stranger-teachers has never been appreciated. Let this journal be the means of bringing and carrying this helpful interchange of experiences.

If the primary teachers in any community have an organization, write and tell us what you do. If you have a reading circle tell us what you read. If you are making new efforts in any direction write and tell us what they are. These things "concern all of us." The editorial desk should be the focus of invisible wires running to every schoolroom. In this way, only, can we know what you think, what you do, what you want, what you need. Let us hear from you till this department shall be the most attractive spot in PRIMARY EDUCATION.

In this connection it may be well to quote the experience of a successful journalist:

"In the text book of rhetoric at school, we were taught that every piece of writing should have first an introduction, then a body, then a conclusion. Full of this idea I began writing for newspapers. The first thing the editor did was to strike out my introduction. The next thing he did was to strike out the conclusion. He left only the body and cut that down till not much was left of it. *The way to write is to write.* Plunge into the middle of what you have to say. Study carefully the words you use. See that they express exactly your meaning; no more and no less. If you can give a humorous, pathetic, picturesque turn to your thoughts, so much the better. Make your language as striking as possible without offending the moral or æsthetic sense."

When a member of the board of education in a metropolitan city, talks as follows, it is time to think of home missionary work.

"This kindergarten has no proper place in our school system. It is barbaric, and will only tend to dwarf the intellects of our children. The whole system is wrong. It is an attempt to amuse children, to turn our schoolhouses into play-grounds, alms houses, and nurseries.

"They have got out a book—a sort of Bible—written by a man and his wife named Froebel. In the back of it the book gives the necessary supplies—straws, sticks, threads, marbles, little blocks, little stones, little everything in fact, to amuse the babies."

In a discussion of primary methods at the late Illinois State Association, only one woman could testify that she had succeeded in teaching a class of beginners to hold the pencil properly in writing, what does this mean as to the advisability of attempting this with a class of beginners? "When I cannot do a thing after trying year after year with different classes," said a thoughtful primary teacher, "I conclude there is something wrong in what I am attempting to do, I know I am going against the current and not with it." This concerted evidence of all the primary teachers in the country as to this particular effort must indicate some current pretty strongly. Are we going with it or against it in trying to train baby muscles to proper pencil holding?

It is estimated by the phonetic people that the removal of the silent e's alone in the language would make such a difference that the "Encyclopædia Britannica" could be published in twenty volumes instead of twenty-four, and would cost $24 less. Gladstone is quoted as saying that a reform in spelling would lessen the time occupied by children in learning to spell to the extent of 720 hours.

Next Month.

The February number of PRIMARY EDUCATION will contain an article from Dr. E. E. White on "The use of Sight Incentives in the Discipline of Primary Schools." Contributions from Dr. Harris, U. S. Commissioner of Education, Dr. McAlister of Drexel Institute, Dr. Balliet of Springfield, Miss Mary E. Burt of Chicago Board of Education, and other distinguished educators may be looked for each month.

THE LEGENDS OF NORSELAND promised for this month have been crowded out, but will appear in the next number. The original illustrations of these delightful legends, by a talented artist, especially for PRIMARY EDUCATION will be appreciated by the teachers who are wisely giving this ancient folk-lore to the children with a deeper purpose than simple entertainment.

The great interest created last year in the wonderful results of teaching language to first year children in Pittsburg, Pa., will make a promised article by Miss Fundenberg of the Pittsburg schools, a matter of anticipation to those who couldn't see how such things could be accomplished. We hope Miss Fundenberg will tell us all just how she did it.

Teachers who would like to know how to go to work to bring nature and the children in closer contact cannot fail to find the best ways in Mrs. Kelley's articles, written with special reference to this help needed by teachers.

Reported lessons on various subjects will be given by the editor in each issue of this paper. These lessons will be a faithful transcript of the very atmosphere of the schoolroom so far as words can convey such intangible things as the spirit of the teacher and pupils. Such a lesson from the Institution for the Blind at South Boston will be given next month and besides being a revelation ot the teachers of *seeing* children as to what may be accomplished under the loss of eyesight, will contain valuable suggestions in the training of sense-preception of children.

Mara L. Pratt, M. D., ever welcome to teachers and children, will begin a series of illustrated "American History Stories" for *little children in the primary grades.* These stories will be unconventional in style and full of fresh interest for the children who have never had this sort of thing prepared "just for them." An exhibit of primary school work will be a part of each number.

President Z. X. Snyder of the State Normal School of Colorado will contribute the primary exhibit for next month.

The "Synthetic" Method of teaching little children to read, will be treated in next number besides many other good things to meet the needs of teachers.

HELPS IN PROBLEM MAKING.—An entire page will be given in the next paper to the problems in number suitable for the three primary grades. These will be given in three separate columns on the page in fine type, and contain enough helpful suggestions for the teachers for the whole month.

We regret that the next number of this journal, issued in the middle of the month, will not reach the teachers till too late for much preparation for Washington's birthday. The little folks must catch the spirit of the day in some way, and why not better by a selection of patriotic recitations and a few patriotic songs set to familiar airs than by any other way? A number of these will be given next month that can be put to immediate use. The conventionalized "George" as annually treated is not particularly inspiring. Let the occasion in this Columbian year have a larger meaning than heretofore, and while the "Father of his Country" shall lose nothing in recognition and reverence let the country itself be the theme of a loyal occasion.

The Teacher's Bazaar recently held in Boston, for the benefit of the "Mutual Benefit Association" was a complete success, in every way. The sum of $40,000 was accumulated for this worthy organization. A lady, who desired to be nameless, gave her check for $5,000 to the trustees of the association. The greatest benefit of these undertakings are, after all, in the public spirit that is created and fostered that teachers deserve something more than forgetfulness after their long service and small salaries.

A New York School Commissioner recently made the statement, in an argument against pensioning teachers, that "school teaching is not usually hard on the health; in fact is remarkably easy. The teachers work only five days in a week, and less than 200 days in a year." It would be a positive comfort to look at this school commissioner in a lowest primary room of sixty pupils. It would be well to give him a copy of the course of study and inform him that he must keep a badly constructed school-room well ventilated and never lower a window, that he must keep these little twisting specimens of humanity very "happy" at all hazards and bring them forward at the end of a certain number of weeks, symmetrically developed in head, heart and hand. If after one week's trial he didn't go to a physician for a prescription for nervousness, sleeplessness, and a "leave of absence" he would either be a dead failure in the school-room — or a physical wreck *needing* a "pension."

(In this department teachers and editor will meet together for a social talk and exchange of opinions, experiences and suggestions. All that teachers would say of their work, if they were with a congenial company of other teachers will be in place here. Questions and letters to the Editor will here receive attention and be treated in the best way to bring the greatest good to the greatest number.)

My dear Teachers: — As our acquaintance in the new relation has not existed long enough for us to be very social, as yet, this beginning of our "talking together" must be something of a monologue, and I want to tell you of a Saturday morning meeting which was recently held in Boston for the discussion of Art and Literature in education. Among the speakers were Dr. Edward Everett Hale, Mary E. Burt, of Chicago Board of Education, and Mr. John Burroughs — he who has touched the heart of Nature, found her secrets and given it to the world.

Miss Burt asked how we could tell good teachers; answering, that it was only by applying the test of pedagogy to their work. She spoke of money as one of the symbols of life, and not the reality. And she affirmed that good teachers do not teach for symbols but find their compensation in the consciousness of activity.

Miss Burt held up to good natured ridicule the old idea of map-drawing, as giving symbols in place of reality. Children must learn to see in words, and they must be given by the teacher, full of vitality.

She then spoke of literature as having symbols and realities. She had a class of teachers once under her instruction of whom she asked their motives in teaching children to read. She received the following answers:

1. That they may call words readily at sight. 2. To spell correctly. 3. To acquire a good pronunciation. 4. To give them a knowledge of things. 5. That they may know of authors in detail. 6. For the cultivation of literary taste, and to acquire the power of discrimination. 7. To amuse and entertain themselves. 8. To cultivate patriotism. 9. To awaken noble emotions that will become habitual. 10. To gain the power through all that is written to master themselves. 11. To enable them to relate age with age — to see how one man or generation influenced all the rest. 12. To help them to recognize the keynote of great writers.

"Every one of these are legitimate," said Miss Burt. "Not one can be left out."

She thought that reading books contradicted the law of pedagogy, because they have no relation to realities. The child "saves up his brain" for each succeeding grade by reading these books, till by and by he has no brains to save up.

In speaking of art in education Miss Burt said children had a right to color, and she deprecated dirty school walls, or even white ones, for their surroundings. She showed a few good pictures as an illustration of what should be studied by children. Among these was Corregio's "Madonna," which would teach tenderness through the position of mother and child.

Children, will always select realities — they are struggling for this when they throw spit-balls. She illustrated this dominant desire in children by telling of a reading lesson she saw given once by a good teacher who tried desperately to "hold" the attention of the class. The children tried just as hard to *be* attentive because they liked the teacher, yet they couldn't and didn't listen because there was no REALITY in the lesson. The teacher tried to make a good lesson from a *bad* reader and failed. Miss Burt turned to "Seaside and Wayside," reading a few sentences to show that these books were liked by children because they dealt with realities.

Dr. Hale followed in a short, pithy speech crowded full of suggestions. During the late Columbian celebration he was in Fall River, while a street parade was in full attraction. He went into a public library and found the reading room full of boys *looking at pictures*. They withstood all temptation to stay on the street to come to this place for the pictures. He was told here that every bound book of illustrated magazines was eagerly sought for by children, no matter whether the date was 1835 or 1895. He spoke of a class of sixteen girls once taught by his sister Susan, who was allowed to have their little boxes of water colors, and to paint on every occasion when it was possible. "The remarkable thing about that class," said the Dr. in his own peculiar semi-serious way, "was that the mother of every one of those sixteen girls believes her daughter to be a born artist, sent into the world to bring the art message to it."

Mr. Burroughs spoke briefly and reluctantly, saying: "I went to the woods and fields to have a good time, and came home and wrote what I saw. I am glad if my books have done you any good."

The kindly smile and genial air with which this modest, silver-haired man said this, made it easy to see how the birds wouldn't mind such an intruder, but go straight on living out their bird-life before the observant eyes that knew how to see and to interpret.

Our Large Picture.

It will need but one glance, teachers, to see what a gem you have in the supplementary picture this month. You will be glad to see it is detached from the rest of the paper, and you will conclude at once that the idea of furnishing this picture is to give the teachers and children material for language work.

Yes, and what else? Let us talk about it a little.

The picture is a fine engraving, full of human life and feeling. The scene is one to draw out the sympathy of the child at once, and arouse the kindliest emotions. I would let the children look at it, in a general way, as long as they chose, and not call their attention to any particular feature of it at first. Let them have the simple child-like enjoyment of *looking*, without any *teaching* about it.

Then when you are ready to use it for other purposes, the following suggestions may be of service.

I would not use this picture *nor any other*, continuously. Lay it aside after one or two lessons, and bring it forward again after a few days with the charm of freshness. There is material enough in this picture, if wisely used, to last a month.

1. The home scene. This must be a pleasant home in some foreign country, where the animals live in closer contact with the people than in America. This will draw out stories that the children have read and heard about humble life in other countries; locate these countries, in a general way, even with primary children, and talk about the customs and dress of the people, particularly of the little children. This will make an excellent lesson in oral language.

2. To train the observation. What do you see in the picture? and don't let them begin every sentence with "I see"—not even in the baby room. And even in this matter of *naming* what they see, I would have some system about it. First, have the room described; then the people, their dress and occupations and lastly the animals. To write these sentences upon the board as they are given by the children will furnish reading, spelling and busy work lessons. The language teaching from this picture can be incidentally taught in a much more interesting way than by making it the principal object,

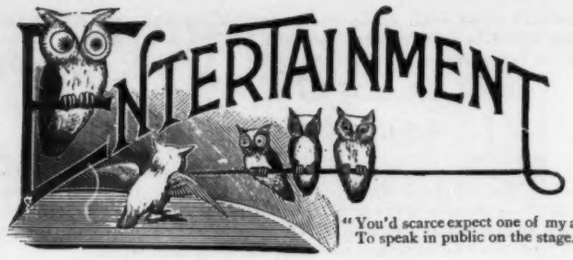
3. To cultivate the imagination. Is this scene a breakfast, dinner, or supper? Why do you think so? What are the different eatables upon the table? What are the names of these children? Is that older lady the grandmother? What is that man doing in the background and wouldn't it be better if he didn't wear his hat? What about the horse and dog? Give their names. What is the lady giving the horse?

4. Ethics. The kindly spirit of this scene can be impressed on the children without any preaching. Everybody looks happy and contented. The mother's face is beaming with kindness to the horse, and the dog that lays his head in her lap shows by that position that she has been in the habit of being kind to him. Kindness to animals can be taught here, in a way to leave lasting impressions connect the kindness of this scene with the pretty flowers in the sunny window. Such people are almost sure to have flowers growing about them, even if they are poor.

Read a chapter of "Black Beauty" in connection with this feature of the picture.

These are only a few of the many things this picture holds for the schoolroom training. Every teacher will have her own way to use it, and the editor would be glad to hear from the teachers of their success with it.

How many teachers are familiar with a little book by Annie Payson Call, entitled "Power Through Repose?" Read it; study it; practice it. If any class of workers under the sun need the benefit of its instructions, it is the teachers, who do their work under a nervous tension that wears out two years of nerve force for every twelvemonth of school-room work. You have come to feel that neglected rest and over-strain are the unavoidable results of your vocation. *Not so.* There is a way to rest "between whiles," even if that indefinite time-space covers but a few minutes. Miss Call preaches the gospel of relaxation, and teaches you how to practice it as well as *words* can. "The muscles are guided by means of the nerves" is one of her fundamental principles of resting, and through the action of the mind and will the rest of complete relaxation is to be obtained. It would be of invaluable benefit to you, teachers, if you could know how to completely "give up" and "let go" of yourselves in the few minutes' intervals you may have during the day. To walk without carrying school and the fate of the universe with you; to ride without carrying the car or the carriage; to write and study without using the back of the neck, and to be able to *think* and put yourself into a reposeful rest, would be worth all the effort of investigation of this system of relaxation at pleasure. Here is a suggestion for going to sleep. "Begin at your toes to relax, loosen all your joints and muscles, unbend your fingers, shake your wrists loose, take the curve and strain out of your neck, go all to pieces, in fact, and see how the day's fatigue seems to slip off from you."



"You'd scarce expect one of my age
To speak in public on the stage."

Boy's Declamation.

By Leslie A. Thompson, St. Paul, Minn.

A boy comes forward, sled in hand. He has on his overcoat, cap and mittens, and is muffled up as if to go coasting. During the recitation the boy may lean upon his sled, if he chooses, holding it upright. He should have a general breezy, excited air. Whenever he alludes to his sled, he should hold it up with a feeling of pride, and as he explains its strong points to them show what he means. In the description of the "tumble," he should illustrate the catastrophe as far as possible.

Isn't my new sled a beauty? I am sure it must have been the very best in Santa Claus' pack! It is as strong as steel, and yet so light that I can carry it easily in one hand.

"Isn't my new sled a beauty?"

As you see, it is built for speed, too — long and narrow, with the runners coming gradually to a point, and shod with the smoothest and best of steel. And when it jumps, it does not come down hard, like a cheap toy sled, but with an easy spring, because the shoes are not set close to the runners. They are round and elastic, and curve away from the wood a little. That is what makes my sled so nice to slide on, when the road is full of bumps and cradle-holes.

I have raced with nearly every sled in town; and not one of them can keep up with me, on a good long hill. How the wind cuts my face, and how the trees fly past, and how the track hums, when I am sliding down the big hill beyond the church! Sometimes, when I go over a little hummock, my sled is flying so fast that it jumps five or six inches into the air, and does not come down again till I can almost count four. I hang on tight then, because, if I should lose my hold on these iron handles, I would surely fly off, and perhaps break my neck.

I *did* have one bad tumble, the day after Christmas. I was sliding in the pasture back of my uncle's house. There was an old log, covered with snow, about half-way down the hill, and I thought it would be great sport to make my sled jump over it. So I packed the snow hard on the upper side of the log, took a good start from the top of the hill, and dashed right at it. Over we went, splendidly, my sled and I; but my weight was a little too much on one side, and when we came down again, almost six feet below the log, my sled was standing pretty nearly upright on one runner. Of course, I fell off, and away flew the sled, clear down the hill, till it brought up in a clump of bushes. I turned two or three somersaults, rubbed the skin off my nose, and got a handful of snow down my back. But I have learned to love my sled too much to abuse it in that way any more.

One Little Shoe.

(This is adapted to a little girl who holds a baby shoe in her hand, while speaking.)

"I belong," said the little shoe,
"To a baby fair, with golden hair,—
With dimpled smiles
And cunning wiles,
And eyes of blue."

"What do you do, you little shoe,
All the day?
Tell me I pray,
Little shoe, what you do?"

"Upstairs and down," said the wee shoe,
"Two little feet,
Dainty and sweet,
Patter about,
Indoors and out,
And take me too."

"What do you hear? Now, tell me true,
How they talk,
Where they walk,
You little shoe?"

"What do I hear?" said the dainty shoe;
"Tender words, songs of birds,
Baby sighs, lullabies,
And laughter, too."

"Where do you go, you dear wee shoe?
Do you weary
For land and sea,
For something new?"

"Sometimes I sail," said the wee shoe,
"Across the sea,
'Twixt you and me,
It is not best
To tell the rest!—
I'm baby's shoe." —*Selected.*

Little Cotton Ball.

By A. E. O'Connor, Charlestown.

(A Cotton ball should be shown during the recitation.)

If little fluffy Cotton ball
Should spread her wings and say,
"I cannot work, I am too small,"
Then swiftly fly away.

And then, if all her sisters fair,
Should cut just such a caper,
What should we do for clothes to wear?
What should we do for paper?

But Cotton ball does no such thing,
  She wouldn't be so silly,
She spends her time in blossoming,
  As fair as any lily.

Through the long, sultry August days,
  Her pretty face she hides
In a brown bonnet lined with lace
  And snugly there abides.

Then bursts into a downy ball,
  As soft and white as snow,
And when the leaves begin to fall,
  The pickers come and go.

They send their Cotton ball up north
  Into a noisy town,
There, she is woven into cloth
  To make a pretty gown.

So, tho' she is so very small,
  She's very useful too,
May we not learn from Cotton ball,
  Our very best to do?

Bunch's Moving Day.*

By Christine E. Lenox, Columbus, O.

Dramatis Personnæ.

Bunch — *A little girl.*
Da — *Bunch's brother.*
Cora Penelope, Dolly Dykes } *dolls.*

Act I.

(A wooden box large enough to contain pieces of household furniture, bits of broken china, etc., etc. Bunch and Da standing before the house.)

Bunch. Da, I believe we ought to move. We've lived right here under this tree for weeks and weeks.

Da. Well, what's the matter with the tree now? Just as good as it was last summer, for all I see.

Bunch. Da Dykes, I believe you haven't one bit of make-believe in your boy head. I wish I had a *girl* to play with. (*Da puts his hands into his pockets and marches off indignant, whistling.*) O, but Da, Da, come back. You are ever so much better than nobody to play with. You must help me move.

Da. (*Da comes back.*) But what's the use of moving; that's what I'd like to know.

Bunch. Why we must, Da. Its the first of May; and everybody moves the first of May.

Da. (*Da grows enthusiastic; takes his hands out of his pockets and seizes the box by the corner.*) So they do, Bunch. Now that's what I call out and out smart, to think of that.

Bunch. (*To Da who has begun pulling the box away.*) But not that way, Da. Not that way. (*Da lets go the box as Bunch seizes it by the other corner to hold it back.*)

Da. Why not?

Bunch. Why we must *pack;* and then *load* the goods. Don't you remember how we did when we moved from New York?

Da. Right again, Bunchie. I'll get my sled and a box. You be packing while I get it; then we'll load. (*Da runs off for his sled. Bunch "packs" and talks to dolls.*)

Bunch. (*To her dolls.*) Now Cora Penelope and Dolly Dykes, we are going to move. You are to be good children all this day and amuse yourselves while Da and I move. I'm worn out with this house-keeping and the care of you two children. And now to have to move —

Da. (*Enters with sled.*) But *where* are we to move to, Bunchie?

Bunch. O, places enough.

Da. But where's another house?

Bunch. Why, Da, there isn't another box to make another house of. But we must move. It's the fashion to move. Everybody moves.

Da. Tell you what, Bunch, let's move, house and all.

Bunch. O Da, that's just the thing! There's no fashion about *how* folks must move, only they *must move.*

Da. Of course not. Come on! (*Da seizes the box and mounts it on his sled, Bunch assisting.*)

Bunch. Now, Da, *where* are we going to move?

Da. Down by the creek?

Bunch. Too far away. Down behind the barn?

Da. Pigs would take Miss Penelope for a root and eat her up.

Bunch. (*Seizing Penelope in her arms as if to protect her.*) My lovely Penelope!

Da. But where! Hurry up, team is waiting.

Bunch. O Da. I don't know. This is the very best place in the whole yard. If we didn't *have* to move we *wouldn't.*

Da. Bunchie, I have a plan. We'll *move.* The house is all ready. We'll carry it away off across the field and come back to this very same place, and we'll *play* it is a new place. See, Bunchie?

Bunch. O Da, you are just the best boy. (*Away go the children around the school-room, back to the same place, the dolls in the box.*)

Copyright, 1891, by Lee & Shepard.

Da. There, Bunch! Here we are! (*They begin to set the house in order.*)

Bunch. Now isn't this a lovely new house? See how the sun shines in the windows! And the grass so much greener than it was at the old house! O yes, this is a much better house than the old one.

Da. And Penelope and Dolly Dykes — do you think they are satisfied with their new home?

Bunch. Yes, indeed. They are very happy. Aren't you, you blessed children? And Da, we *have* moved, haven't we? If we *play* it is a new home it *is* one, isn't it?

* Dramatized from "Little Folks East and West." By permission of Lee & Shepard, Publishers.

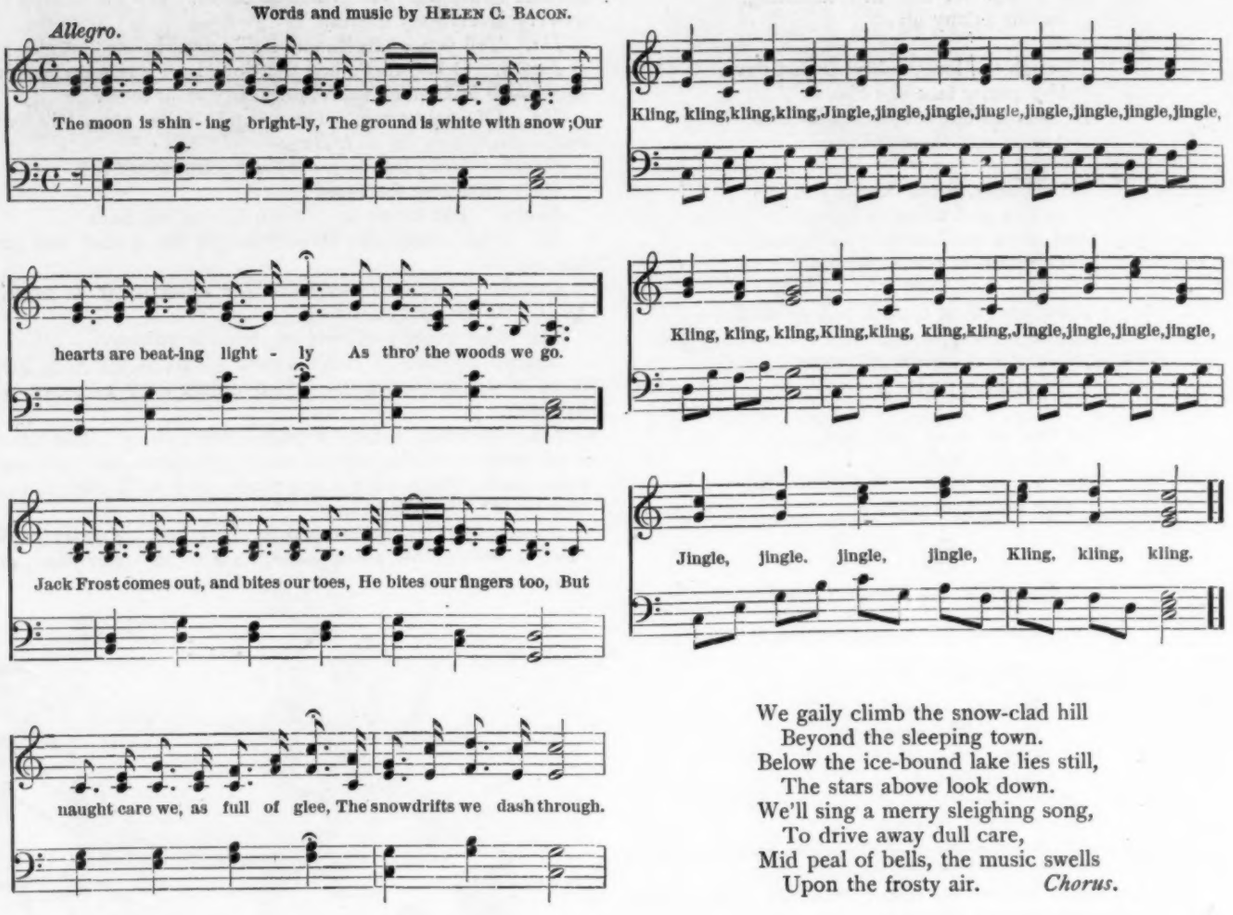
A Number Lesson.

(For a very little girl to say to her doll, which she holds in her arms.)

"Now Lily, my child, you must do what you can
Yes, my darling, you really must try.
Now you must give your whole mind to your work.
For you're as able to learn it as I.

Now, repeat after me: 2 and 1 they make 3,
  3 and 2 they make 5 and no more;
Add 1 to the 5, and of course you'll have 6,
  Subtract 2, and then you'll have? — 4."

SLEIGHING SONG.

Words and music by HELEN C. BACON.

Allegro.
The moon is shin - ing bright-ly, The ground is white with snow; Our
hearts are beat-ing light - ly As thro' the woods we go.
Jack Frost comes out, and bites our toes, He bites our fingers too, But
naught care we, as full of glee, The snowdrifts we dash through.
Kling, kling, kling, kling, Jingle, jingle, jingle, jingle, jingle, jingle, jingle, jingle,
Kling, kling, kling, Kling, kling, kling, kling, Jingle, jingle, jingle, jingle,
Jingle, jingle, jingle, jingle, Kling, kling, kling.

We gaily climb the snow-clad hill
Beyond the sleeping town.
Below the ice-bound lake lies still,
The stars above look down.
We'll sing a merry sleighing song,
To drive away dull care,
Mid peal of bells, the music swells
Upon the frosty air. *Chorus.*

Language Stories.

"What makes folks look at a thermometer to see how cold it is," asked Roy Sanderson of his nurse one cold day, when she came into the room and shivered because it was chilly. The nurse took the thermometer down from the wall and let Roy breathe on it and see the little black line in the tube run up and down just as if it were alive. Roy thought it was great fun.

Pinks cost a good deal in the winter, but the little lame boy in Eddie's school was sick at home, and Eddie wanted to carry him something; so he went to his iron bank and took out a quarter of a dollar (how many cents would *that* be?) and bought four white pinks and two red ones. The man who sold them put in a little green fern and Eddie had a good time taking them to the lame boy.

Olive's Mamma had a big stuffed owl in the corner of her sitting-room. Its big, round eyes looked at Olive every time she spoke, as if it were listening to what she said. Is there any *truly* owl around here? asked Olive. "Yes, a few" answered her Mamma, "they live in the woods and go about nights, and we do not see them very often. They cannot see very well in the daytime." (Teacher can sketch an owl on the board here, made from a pear shaped form, or have some peanut-shell owls made beforehand, which will give the children an excellent idea of them and make this talk more interesting.)

Bessie Jackson had four dolls; one had light curls and blue eyes and wore real red leather shoes; another had black frizzly hair and always wore a bonnet, because the back of her head was broken, and another Dinah was a little colored baby, that was made from cloth and could have pins stuck right into her, when Olive was dressing her. She liked this one best of all. But there was another one still, because you know, I said she had four. How do you think that one looked? (This will draw out the children to describe this last doll, and the shy ones will talk before they know it.)

Once I heard of a little girl who lost her mittens, just as fast as her mother gave them to her. She had a bright red pair she liked very much, but she lost one of them. Her mother remembered that there was a black one left from another pair, that this girl had worn in the early part of the winter, and lost one of them; so she had her wear one black one and one red one for a whole week to make her more careful. The girl didn't like this at all, and begged her mother to fasten them together with a long string, just as some of the other children had them. She wore this around her neck, and did not lose another mitten all winter.

Roger's mother had told him that a present bought with the money he had earned himself was worth a good deal more than one bought with the money that someone had given him. His sister Etta was to have a birthday within a week, and how could he earn the money to make her a present? While he was wondering what to do, he went to the store on an errand for his mother and heard the storekeeper say, "Is Jack sick this morning? That's too bad; what shall we do for a parcel boy to-day?" Roger's courage came up, and he said, "Please may *I* be your parcel boy to-day?" "You!" said the man, for Roger was not a poor boy, and was very well dressed. But Roger made the man understand that he was in earnest, and he was engaged on the spot for a whole day's work. How much money do you suppose he earned and what do you think he bought his sister for a birthday present?

There was once a man named Galileo. He gave his time to the study of the stars, and many wonderful things he had learned about them. "If they were only nearer," he would say to himself: "if I could only see them more plainly, what wonderful discoveries I might make." But help was coming from a little boy away off in a Holland town miles away. This boy was the son of on optician, and he used to play with the little lenses with which his father worked. One day the boy was at play with two of these lenses when it happened that he chanced to hold them one before the other, in such a way that as he looked through them the great clock away off seemed to be very close by. The boy was startled. He stared at the glasses and at the clock. He tried to recall just how he had had held them. "It must be," thought he, "that it was the glasses that made the clock seem so near"; so close he could see the figures on the face. "Father! father!" cried the boy. come and see!" The good old Dutch father came hurrying to the door, and then and there the discovery was made that by arranging concave and convex glasses in a certain way, distant objects may be made to appear very near.

This column will contain each month a list of the latest books for primary teachers with a brief notice of each, furnished by the leading publishers. The scarcity of such books when compared with the number printed for the use of teachers and schools of higher grades, compels the conclusion that the primary teachers do not ask for these books. The law of demand and supply holds good here as everywhere else; and while no class of teachers need and wish for these books more than those who are connected with primary work, they have not made this want felt by the general publishers. Not technical books alone are needed, but one story book or nature book skillfully written can bring a world of inspiration and help to the true, earnest teacher.— ED.

GINN & CO., BOSTON.

KINDERGARTEN STORIES AND MORNING TALKS. By Sara E. Wiltse. 12mo. Cloth; 222 pages. Price, 75 cents.

A careful selection from stories told in the Boston and St. Louis Kindergartens. The Morning Talks are original, and are intended to instruct in natural history, promote good habits, and aid the child in moral growth.

THE PLACE OF THE STORY IN EARLY EDUCATION and other essays. By Sara E. Wiltse, 12mo., cloth, 138 pages. Price, 50 cents.

Miss Wiltse is a teacher of long experience, as well as a successful writer of stories; and her books are invaluable to all who have the care of children.

The book anticipates the methods of the modern kindergarten, and gives directions for carrying them out.

STORIES FOR KINDERGARTENS AND PRIMARY SCHOOLS. By Sara E. Wiltse. Sq. 12 mo. iv + 75 pages. Illustrated. Boards; price, 25 cents. Cloth; 35 cents.

These stories have been told to children; in truth they are a kindergarten growth.

ETHICS FOR YOUNG PEOPLE. By C. C. Everett, D.D., *Professor of Theology in Harvard University*. 12mo. Cloth, iv + 185 pages. One price, 50 cents.

This little work treats of duties to one's self, of duties to others and of helps and hindrances in right doing. The style is simple and conversational, without being in the least childish, and many interesting little stories are introduced.

HOUGHTON, MIFFLIN & CO., BOSTON.

THE STORY HOUR. A Book for the Home and the Kindergarten. By Kate DouglasWiggin and her sister, Nora A. Smith. Illustrated. 16mo, $1.00

The authors of these stories are experienced in story-telling, particularly in the kind of work to which, in part, they are designedly adapted. "An experience of twelve years among kindergartens has shown us," they say, "that there is room for a number of books like this modest example; containing stories which need no adaptation or arrangement, which are ready for the occasion, and which have been thoroughly tried before audience after audience of children." Every story inculcates a lesson.

THE RIVERSIDE PRIMER AND READER. With Illustrations. 16mo. (*In Press for immediate publication.*) *For the First and Second Grades.* This book claims, to apply correctly the principles of pedagogy to the work of a child in learning to read and write, special attention has been given to the grading and to the introduction of interesting, instructive, and thought-provoking exercises. An important and novel feature is the *Silent Reading*, which requires the pupil to show, by acting out a sentence before reading it aloud, that his reading is the expression of thought, rather than the mere uttering of words.

This book leads a pupil up unconsciously to the literature of childhood by the gradual introduction of such new simple words as he will find in books.

D. C. HEATH & CO., BOSTON.

SPEAR'S LEAVES AND FLOWERS. Designed for Supplementary Reading, or as a text-book in the study of elementary botany.

G. SHERWOOD & CO., CHICAGO.

ARITHMETIC READER FOR SECOND GRADES by F. H. Hall. Price, 25 cents. Furnishes drill in the meaning and use of arithmethical phrases.

POTTER & PUTNAM, NEW YORK.

SCRIPT PRIMER. Price, 24 cents. Printed in beautifully engraved script with a transition to print.

ÆSOP'S FABLES. *Edited by Mara L. Pratt.* Boards. Price 30 cents. Educational Publishing Co., Boston.

We take pleasure in calling the attention of primary teachers to this new edition of these well known fables. There have been, we all know, many editions of Æsop; but this edition is truly unique in that it is the only one that has ever been arranged especially for *practical use in the school-room*. The pages are in large clear primer type, with all *new or hard words placed at the head of each lesson* as in the usual primary reading books. The fables are written in conversational style throughout and are therefore especially adapted to bring out *expression*. We recommend this book to all progressive primary teachers who believe in classics even for the youngest pupils.

LEAVES FROM NATURE'S STORY BOOK. Vol. II, (in press.) By Mrs. M. A B. Kelly. Boards. 220 pp. Illus. Educational Publishing Co., Boston.

Now and then at long intervals a poet-soul is born into the world with a divine gift to discover and interpret the unrecognized beauties and secrets of the natural world. Agassiz was endowed with power to understand and translate this nature language to a prosaic world too busy to know their blindness and loss. In the first book given to the children by Mrs. Kelley, "Leaves from Nature's Story Book," Vol. III, the public have been quick to discern the rare touch of *another* hand that can turn the "leaves" of the marvelous "story book" opened before us, yet all unread, and write out its messages of wonder and beauty in a charming way.

And best of all, she has written all this for the children,— *the little children* — to whom the love and companionship of nature is a birthright. In this second volume, Mrs. Kelly has told the "stories hummed to us by the insect world;" of the "home life of the birds;" and of the "creatures with scales and fins," who have come "up to the sunshine and the air" with their revelations of life under the sea. These books are not only stories, but story-lessons, but without any conventional questions to twist them out of all naturalness. The way to use these books in everyday school life is left to the skillful teacher, whose aim must be to teach children how to see, how to admire, and how to search for themselves in after years.

This book, like the first, is fully and finely illustrated and is a great treat in store for the children and teachers.

STORIES FOR CHILDREN. By Lucretia P. Hale, Cloth, 216 pages. Leach, Shewell & Sanborn, Boston and New York, 1892.

A book announcing "A Series of Lessons in Morals for Young Children" may not convey much of promise from the average author, but when that book is written by Lucretia P. Hale, it is quite another matter and brings a pleasant anticipation in its announcement. The thirty-two chapters of this book consist of pleasant instructive talks with the children upon subjects connected with the "Three Kingdoms," alternating with delightful little stories founded upon the subjects treated. The children thus acquire a knowledge of science in an elementary form, get an interesting story, and absorb a little ethical lesson without knowing it. This volume grew out of the need which Miss Hale felt for such a book when a member of the Boston School Board. It can be used for third, fourth and fifth year grades in school as well as for the home circle.

Elementary Science and Nature Study

Teachers who are called upon to give object lessons in elementary science should have for constant reference

Rick's Natural History Object Lessons. Supplies information on plants and their products, on animals and their uses, and gives specimen lessons. Fully illustrated. . . $1.50

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Wright's Nature Reader, No. I. Describes crabs, wasps, spiders, bees, and some univalve mollusks. 96 pages . .25

Wright's Nature Reader, No. II. Describes ants, flies, earthworms, beetles, barnacles, star-fish and dragon-flies. 184 pages 35

Wright's Nature Reader, No. III. Has lessons in plant-life, grasshoppers, butterflies, and birds. 306 pages . . .50

Wright's Nature Reader, No. IV. Has lessons in geology, astronomy, world-life, etc. 60

Spear's Leaves and Flowers. May be used for supplementary reading or as a text-book in the study of elementary botany 25

Bass's Nature Stories for Young Readers. Intended to supplement the first and second reading books 25

We also publish a long list of Guides for Science-Teaching for instructing classes in Natural History in the lower grades.

Our complete catalogue containing descriptions of the above books as well as a long list of texts for use in all grades from the kindergarten to the university will be sent to any address on application to

D. C. HEATH & COMPANY, Publishers,

BOSTON. NEW YORK. CHICAGO.

PUBLISHERS' NOTES.

The concern of Milton Bradley Co., Springfield, Mass., regard it as a part of their duty to help make the advertising columns of the leading educational journals of the country as interesting as possible. This house was started in 1860, lithography being the first line of business taken in hand. A year or two later, the making of children's games and toys was added and, in 1869, the firm began to manufacture kindergarten material and furniture. Since then they have extended their operations so as to include in the catalogue a great variety of desirable school devices and they also publish several very helpful books for teachers. We have no hesitancy in saying to all our readers that Milton Bradley Co. are people whose business acquaintance they will do well to cultivate.

One of the most popular books of the year is THE NEW SCRIPT PRIMER, published by Potter & Putnam of New York. That the child learns to read most easily and quickly by employing script first has been fully established. But THE NEW SCRIPT PRIMER is the first book ever published to fully meet the requirements of this method. Over one hundred cities and towns have placed it in the hands of the little children. There are two ways of looking at this little book; first as the sole text-book to take the place of the black-board work and second as a supplementary reader.

For years it was thought the black-board was the best means of interesting and teaching little children, but a careful study of this kind of work has led to the conclusion that the black-board work for little children is productive of much evil. One superintendent finds forty per cent. of his first year pupils with defective eye-sight, after having done five months of this kind of work. It seems that the constant glancing from the board to the paper, and the fact that no two pupils see the word from the same position, and the dimly lighted school-room on cloudy days, all result in injuries to the eyes. All this is overcome by the use of this little primer. It will be a surprise if it is not the most widely introduced book that has been published for years. It would be well for every primary teacher to get a sample copy for examination. A sample copy costs but twenty cents. We are watching the progress of this book with much interest and expect to see excellent results from its use.

How gratifying is the sight of the Stars and Stripes floating over the school-house! Every school-house should have one. If there is a school-house in the United States that does not own an American flag, let the teacher write immediately to G. W. Simmons & Co., Oak Hall, Boston, Mass.

A Wonderful Success.

A WIDE AND INCREASING CIRCULATION.

FRANK H. HALL'S ARITHMETIC READER FOR SECOND GRADES.

By mail, 23 cents.

POINTS IN FAVOR OF THE BOOK.

It induces the child to *think* of the words he reads. It gives *readiness* in the use of Arithmetical language. It gives the child a vocabulary for expressing the ideas of number work. It is one of the best means for teaching a child to get *thought* from *print*. It gives readiness in the fundamental operations, which is invaluable in the whole course of Mathematics. It affords excellent drill in the exact meaning and use of Arithmetical phrases. It affords drill in learning complete statements. It affords drill in words, numbers, and their various ways of combination. It avoids "*drag*" in recitations. It avoids incomplete and uncertain statements. It proves its value as a means of education wherever used. It contains a large amount of "*sight work.*" The type is large, the print clear, the paper and binding first-class.

DOES IT STAND THE TEST OF THE CLASS-ROOM?

See what some of the leading educators say of it:

"After using Frank H. Hall's Arithmetic Reader for two years our teachers are unanimous in pronouncing it an excellent book. This conclusion was last expressed one week ago last Friday after discussing the Course of Study and Text-Books for next year."
June 2, 1892. Supt. H. F. DERR, Elgin, Ill.

"We have used Hall's Arithmetic Reader, as a supplementary work, for two years. I consider it an excellent book, and I am well pleased with the results of its use."
June 2, 1892. Supt. E. A. GASTMAN, Decatur, Ill.

"I am happy to say that we have used Frank H. Hall's Arithmetic Reader for two years with most excellent results. Not a single teacher who has used it has presented any adverse criticism, but all commend it. The child not only learns something of numbers, but we find they acquire the ability to read better. They fully understand their work. With us it is a great success."
June 3, 1892. Supt. P. R. WALKER, Rockford, Ill.

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